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ABSTRACT

Intended as a tool for bringing instruction and research together for curriculum directors, supervisors, administrators, and classroom teachers, this document reports recent English language arts research that will affect curriculum development and instructional patterns. The chapters discuss the following topics: (1) organization and staff development for an integrated English language arts program; (2) an integrated reading/literature program; (3) composition instruction, including spelling and handwriting; (4) listening and speaking skills; (5) visual literacy; (6) drama/theater in the English language arts; and (6) computers and word processors. Appendixes include the National Council of Teachers of English (NCTE) statement on the essentials of English, the NCTE standards for basic writing skills, a speech and language development chart, and the Speech Communication Association standards for effective oral communications programs. A nine-page bibliography is also included. (EL)

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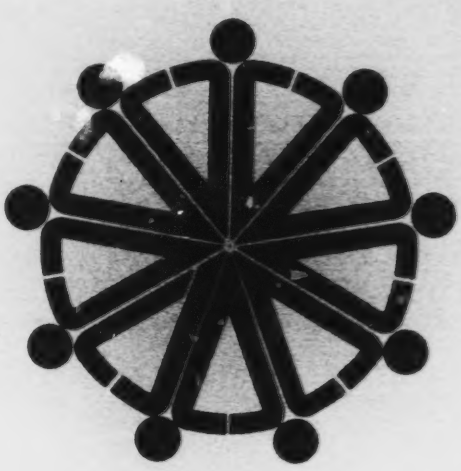

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FOREWORD

Ohio's educators have traditionally worked hard to provide the best possible education for their students. The activity to improve education in Ohio during the past several years has been remarkable. Public and nonpublic schools have made great strides in implementing the Minimum Standards for Elementary and Secondary Schools.

Numerous teachers and administrators have commented on the utility of the Ohio Department of Education's implementation series consisting of fourteen documents that have been available since 1983. These publications have been found to be a great help in designing educational programs that not only meet the requirements of standards, but enable schools to consider various ways in which to provide quality education.

As educators continue to seek to provide excellence throughout their programs, there have been many inquiries about other parts of the standards not addressed by the implementation series. The department has identified areas of most common concern and has prepared this leadership series consisting of nine documents. As was the case with most of the documents in the original implementation series, the leadership series serves to specify the requirements of standards. Additional information, guidelines, procedural steps, and sample forms may be presented that go beyond what the standards require. The purpose is to provide information to help schools plan to meet their needs and provide the best possible education for their students.

The assistance of school personnel who contributed their time, expertise, and materials is greatly appreciated. Recognition and sincere thanks are extended to the department staff members who worked to make these publications possible.

Franklin B. Walter

Franklin B. Walter
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INTRODUCTION

INTRODUCTION

A major concern of educators is the gap between research and practice. Attempts to close that gap have had limited success. Much research remains scattered in journals and publications of professional organizations associated with English language arts curricular areas.

This leadership document is an attempt to organize pertinent English language arts research using a communications process. Reading/literature, writing, listening, speaking, and visual literacy skills are seen as highly interrelated components that serve as the basis for developing and enhancing thinking skills.

The developers of this document were directed to review the research of the past five years (1979-1984). Research is reported that will impact curriculum development and instructional patterns. The scope of this document incorporates all aspects of the English language arts.

Presentation of this research is organized in a succinct manner, enabling curriculum developers to locate needed information quickly. Space is left on each page for readers to make notes and update related research occurring after the publication of this document.

Further, it is trusted that curriculum directors, supervisors, administrators, and classroom teachers will use this document as a tool to bring instruction and research together.

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ACKNOWLEDGMENTS

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BACKGROUND

CHAPTER I
BACKGROUND

OBJECTIVE

EDUCATORS WILL BECOME AWARE OF MAJOR RESEARCH FINDINGS RELATIVE TO THE ENGLISH LANGUAGE ARTS PROGRAM, WHAT CHARACTERISTICS A GOOD ENGLISH LANGUAGE ARTS PROGRAM CONTAINS, AND WHAT INSTRUCTIONAL STRATEGIES ARE APPROPRIATE FOR EACH MAJOR COMPONENT.

QUESTIONS

What are the characteristics of an effective integrated reading/literature program? (p. 11)

Are there plans developed for integrating the language arts skills? (p. 32)

What are the characteristics of an effective integrated composition program? (p. 37)

What roles do spelling and handwriting have in composition instruction? (p. 41)

What are the characteristics of an effective integrated oral communications program? (p. 52)

What are the characteristics of an effective integrated visual literacy program? (p 73)

What is the role of drama/theater in the integrated English language arts? (p. 84)

What is the place of technology in the English language arts? (p. 85)

What resources are available for technical assistance in computers, programs, and word processing? (p. 73)

ORGANIZATION FOR K-12 ENGLISH LANGUAGE ARTS CURRICULUM

Organizing the English language arts curriculum requires a framework, according to Applebee. He states that "...there is a clear need for a well-formed set of goals within a conceptual framework from which the sequence and direction of instruction can be specified..." (1974, p. 155). The National Council of Teachers of English statement *Essentials of English* (see Appendix A) provides a basis for reflection and dialogue relative to a framework for curriculum building. This Ohio Department of Education leadership document presents an organizational framework upon which the K-12 curriculum may be built.

FRAMEWORK

While it is recognized that language skills are closely interrelated, mutually reinforcing, and essential to effective communication, this document delineates the unique aspects of each component. Teachers working to integrate the components in the classroom should maintain their awareness of specific skills for diagnostic and intervention purposes.

A model for implementing an integrated approach to the English language arts curriculum is depicted below:

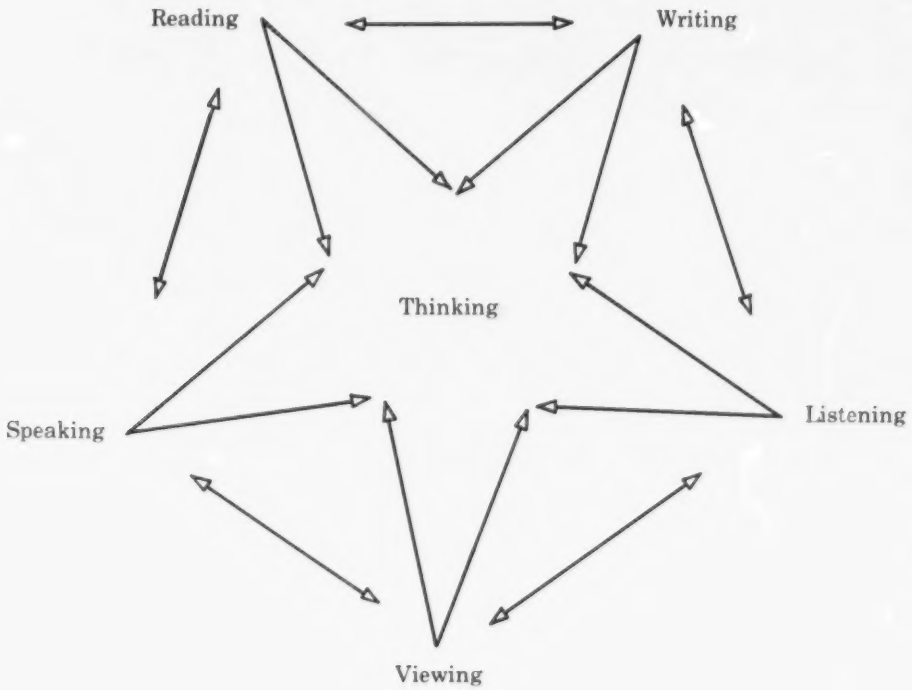

Figure 1. Communications Process Model

FRAMEWORK FOR THIS DOCUMENT

This model seems most appropriate for elementary and secondary schools. It serves as the basis for discussions in this document and for examples in *English Language Arts Curriculum*. District personnel, of course, may select any other model upon which to develop their English language arts curriculum.

STAFF DEVELOPMENT

The following books from the National Council of Teachers of English may be useful for curriculum development:

A Guide for Developing an English Curriculum for the Eighties, Alan A. Glatthorn, 1980.

Three Language-Arts Curriculum Models: Pre-Kindergarten through College, Barrett J. Mandel, ed., 1980.

Each component of the communications process model is reviewed and presented separately to answer these questions:

- What are the characteristics of a good English language arts program?
- What has research shown thus far about learning in the English language arts?
- What instructional strategies work to facilitate learning?

STAFF DEVELOPMENT FOR AN INTEGRATED ENGLISH LANGUAGE ARTS PROGRAM

Organized staff development programs increase the teacher's knowledge base and improve English language arts instruction. Although most teachers have participated in preservice English language arts training, **ongoing training assures that current research findings are reflected in classroom practices.** Such training sessions must be organized with objectives clearly stated and teaching strategies related directly to

- stated course of study goals and objectives
- identified teacher and student needs

For additional information regarding guidelines for planning and implementing a staff development program, consult the following publications from the Ohio Department of Education:

- *Secondary Reading,* Implementation Series, 1983, pp. 18-20
- *Staff Development Leadership: A Resource Book,* 1983

CHAPTER II
READING/LITERATURE

WHAT ARE THE CHARACTERISTICS OF AN EFFECTIVE INTEGRATED READING/LITERATURE PROGRAM?

DEFINITION OF READING

Reading is the process of interpreting and understanding the meaning of words by perceiving form and relationship of printed or written characters. Reading is learning to use and understand language in its visible form. Reading is an interactive process between reader and text by which meaning is both found and created.

DEFINITION OF LITERATURE

Roberts (1978) stated that a definition of literature that pleased everyone is not possible. Some people believe it is better to read and experience literature than to define it. However, for purposes of this document, literature is defined as "the verbal expression of a...[person's] imagination, regardless of medium or mode of presentation.... [It] refers to a printed text, recording, or film, as well as to a poem, play, short story, or essay." (National Assessment of Educational Progress, 1970).

Good literature intrigues, captivates, stimulates, and elevates the reader. Vicarious experiences students may encounter in literature provide them with insights and understandings about people and their world that could not possibly be experienced first hand. Books encompass all topics and ranges of human emotions. Books kindle interests leading to vocations and avocations.

READING AND LITERATURE STUDY AS PART OF THE INTEGRATED PROGRAM

Individuals have a natural and innate desire to communicate and learn to read. Successful acquisition of the reading process not only fulfills individual intellectual needs but also contributes to self-esteem. Being able to read makes the individual special. The ability to translate symbols in print into words and sentences that reveal names, places, and events; things of past, present, and future; and adventures of real and make-believe characters is just short of being miraculous.

READING/LITERATURE

Educators state that teaching and learning reading are the pillars of education. Both very young and very experienced students associate reading with all levels and areas of schooling. Students begin school with the expectation of learning to read. This reading/literature section will support district personnel in helping every student realize this goal.

CHARACTERISTICS OF AN EFFECTIVE INTEGRATED READING/LITERATURE PROGRAM

Improved instruction and improved student outcomes are priority goals of the school's reading program. Research indicates that in schools having exemplary reading/literature programs certain characteristics exist. Each effective reading/literature program

- assumes all students can learn to read
- has strong and supportive leaders
- provides staff planning time
- provides for staff development
- provides a friendly and supportive environment
- has clear and concise objectives
- has skill instruction balanced with opportunities to read good literature
- uses appropriate and interesting materials
- uses time efficiently
- establishes routines
- monitors student progress
- assumes teachers can impact student success
- allocates sufficient time for learning
- involves students reading other than assigned materials
- includes oral reading
- encourages students to read widely in various types of literature
- provides time to read
- concentrates on teacher-guided discussion about books
- introduces a variety of good books

RESEARCH — READING

RECENT RESEARCH RELATIVE TO LEARNING TO READ/READING TO LEARN

The major goal of a reading program should be for students to read with meaning, but research suggests this may not be happening as much as it should. In the past reading instruction concentrated on symbol to sound and from written to spoken words with little attention given to comprehension. As recently as 1979 Dolores Durkin observed in elementary classrooms that teachers were assessing comprehension but failing to teach the process of comprehension.

A major shift in reading methodological approaches has occurred. Teachers were unable to instruct the comprehension skills well, for sufficient research had not been conducted to identify effective strategies. Extensive knowledge and methodology about teaching reading comprehension now exists. Early attempts to teach comprehension focused on the product. Teachers asked students questions about stated facts and inferred information. Students are now taught to ask questions about the text. Methodological approaches stress the process of achieving meaning—"making inferences, activating appropriate concepts, relating new information to old, creating picture images, and reducing the information in a text to a main idea" (McNeil, 1984).

Research results gleaned from McNeil's study (1984) follow:

- Students must have a framework (Piaget's schemata) to derive meaning from printed text.
- Students learn to imitate teachers' questions. Interpretive and evaluative questions stimulate higher cognitive processes more than factual questions.
- Students need to use what they already know to help them understand the text.
- Comprehension increases when readers create images for the information they get while reading.
- Misconceptions interfere with reading comprehension; **students must receive direct instruction to overcome these inaccuracies.**
- Self-perceptions and feelings affect students' comprehensions.
- Students need to be aware of the reading strategies they are using and to monitor their own reading.
- Writing a summary is an important tool for developing comprehension.
- Reforming or restructuring a passage increases comprehension.

RESEARCH — READING

- Teachers should take what the learner knows and use that as a bridge to teach new material.
- A strong relationship exists between vocabulary knowledge and reading comprehension.
- Reading problems arise from the use of certain types of sentence patterns, such as passive voice, appositives with commas, clauses as subjects, sentences with relative clauses, reverse ordering of events, semantic inversions (mixing negative and positive statements).
- Referent relationships, both anaphoric (referring backward) and cataphoric (referring forward), create barriers to comprehension.
- Instruction in the use of conventional aids is beneficial to students. These aids include typographical cues (punctuation marks, type styles), connectives (conjunctions), figurative language (analogy, metaphor, simile).
- Students are more successful in acquiring information from stories than from prose organized in other ways.
- Identifying and using the author's rhetorical structure aid in comprehension.
- Students tend toward high levels of self-correction in oral reading when teachers delay overt feedback to the next sentence break (Hoffman, et al., 1984).
- Teaching students rhetorical structure enables them to recall nearly twice as much information from their reading as students who have not had this instruction.

The above research is related to student acquisition of the basic skills needed to interpret the printed text. Another major goal of the reading program is development of lifelong readers. Students develop lifelong reading habits when they

- are read to by others
- select from a variety of reading materials
- read and share their favorite stories
- respond to stories and poetry in a variety of ways
- extend literature experiences through art, music, dance, drama, and writing (Ohio Department of Education, 1982a)

TEACHER'S ROLE

TEACHER'S ROLE IN TEACHING READING/LITERATURE

Research on effective schooling verifies that teachers are most important to a student's success in school. Researcher Ron Edmonds states that, "In a school there probably isn't any more important person than the individual classroom teacher." Teacher commitment to the teaching of reading/literature *at all levels* is essential for student success.

Effective reading skills instruction is derived from teachers' daily lesson plans. As adapted from Carnine (1982), teachers should be knowledgeable in

1. *Course of Study.* Teachers should know program goals and objectives (scope) of the reading process and know when to teach them (sequence). Knowledge of how students learn reading skills is incomplete, but educators can improve student reading performance by applying known information to the reading process.
2. *Reading Materials.* Teachers should know how to evaluate, select, and modify available reading materials to meet all students' needs.
3. *Instructional Processes.* Teachers should motivate students, diagnose and correct errors, and pace tasks to challenge all.
4. *Reading Engaged Time.* Teachers should organize classrooms to maximize time students spend engaged in reading and reading-related activities.
5. *Classroom Orchestration.* Teachers should individualize instruction by correctly placing students in a program and moving them at an optimal rate. This movement is achieved through the frequent monitoring and assessing of student progress.

Not only is the teacher responsible for skill instruction but also for essential literature experiences for students. Teachers can implement numerous techniques to enhance student experiences with literature such as

- creating a classroom library within an appealing and comfortable environment with a variety of materials that emphasize the importance of reading
- reading aloud from quality literature every day
- developing criteria for judging and selecting good books and making sure students have library cards
- providing films or other audiovisual aids related to literature
- sharing poetry daily
- providing a sustained silent reading period daily

ROLE OF THE LIBRARY

- providing a variety of books that reflect students' experiences and interests
- participating in National Book Week, Right to Read Week, and other literature-related activities
- assisting students in comparing stories of similar theme, plot, setting, and character development
- providing information about authors and illustrators
- working closely with the school librarian/media specialist
- encouraging students to develop a program for personal reading and to keep a record, journal, or log of books read, including those not completed
- involving students in book selection for classroom and central library

ROLE OF THE LIBRARY IN READING/LITERATURE INSTRUCTION

Libraries must be at the center of any instructional program, whether they be primary, intermediate, or secondary. This facility is the school storeroom of knowledge and adventure. It is the component of the instructional program that, if utilized properly, has the potential for helping students become **lifetime readers and lifetime learners.**

Development of lifetime readers and learners begins in kindergarten as students develop the awareness that the library is a wondrous place where answers can be found to the many "why" questions that five- and six-year-olds are always asking. Students also discover that the center houses countless stories for them to listen to now and to read in the years to come.

The previously described positive attitude toward reading and learning may never be internalized if students do not have free access to a school library. The story is too often heard about the beautiful secondary library that high school students seldom use unless they must complete an assignment. A student's interest in learning and reading begins early, and if neglected, may never develop. Educators who assume that such interest occurs only after students have mastered basic skills will have a hard time helping many students, especially those who are slow in mastering the skills. Too often, by the time these students have mastered the basic skills, they have lost all interest in learning. How much more positive the end result when basic skills are reinforced and extended as kindergarten and primary students, as well as students at other levels, use the library freely to satisfy their curiosity and broaden their interests.

ROLE OF THE LIBRARY

Teachers understand what is meant by the "teachable moment," which is that point in time when students' interests and skills mesh with instruction so that learning occurs with ease. So, too, are there "learnable moments": those moments which beg for an immediate answer. Such interest may be of short duration. Related learning may occur only if students can get to the library to investigate the idea within a reasonable length of time and if there is someone present to provide assistance in case the needed information cannot be found. Students who must wait for several days to visit the library with the rest of the class are highly unlikely even to remember the question, let alone look up the information. The purpose for the class visit to the library is generally defined as a trip either to check out books, hear a story, collect specific data for an assignment, or receive instruction in library skills. Class visitation to the center for these reasons is important; however, these practices should not exclude other types of library use. If structured activity is the only experience students have in the library, the broader purpose of the facility may never be clear to them. Students must be free, with proper permission and at appropriate times, to utilize the library, where constant supervision and knowledgeable assistance are provided. They must be encouraged and stimulated to react to the "learnable moment." Then both reading and learning will be supported and extended.

Usage of the library facility at any school, regardless of the grade levels it encompasses, will be impaired if knowledgeable assistance for students and teachers is not available throughout the school day. Consequently, such a center should be staffed full time by a competent, dedicated individual who enjoys working with students. Districts that provide proper facilities but fail to provide staff are not realizing a fair return on their investment. (Ohio Department of Education, 1983a).

In addition to the central library, teachers should maintain classroom book collections. At regular intervals, classroom collections should be rotated to provide new materials. Even though ready access to the literature in the central library is vital, it is just as important to have a variety of quality literature surrounding the students. A strong relationship exists between development of reading skills and good literature.

TECHNIQUES

READING/LITERATURE TECHNIQUES

Reading/literature instruction has no one correct model; different approaches have their own strengths. Teachers should select those approaches and techniques that best meet students' needs. Reading experts, however, agree that the following experiences promote reading success for all students:

Figure 2. Reading Experiences that Promote Reading Success

EXPERIENCE	PURPOSE	RATIONALE
reading to students	time to learn, enjoy and develop	Storytelling and daily reading aloud encourage students to acquire lifelong reading habits. By listening to these stories, students indirectly learn about the reading and writing process. Daily opportunities for students to read a book of their choice promotes motivation and reading improvement.
recreational reading	time to practice and appreciate	
small group instruction	time for individual help	Grouping students (5-10) with similar skills, limitations, and interests allows for more individualization. Opportunities for frequent student responses and teacher feedback are increased.
motivation	time to involve	The teacher designs the lesson plans and organizes instruction in such a way that (1) students will experience many successes in reading, demonstrating that they can succeed in reading and encouraging them to continue to read; (2) students experience rewards in learning to read. Initially the rewards are extrinsic (e.g., verbal praise, hug, pat, handshake). It is imperative, however, that teachers help students to develop an intrinsic (internal) reward system. That is, students willingly read because of self-satisfaction and benefits.
intervention	time to provide additional help and instruction	The teacher uses additional options and alternatives to help students as need arises. The occasion may be during an oral or written response to informal or formal assessment.

INSTRUCTIONAL STRATEGIES

EFFECTIVE INSTRUCTIONAL STRATEGIES FOR READING/LITERATURE

Harry Singer (1982) outlines a process for integrating several approaches in the teaching of reading. The integrated approach covers several types of reading. Figure 3 is an overview of Singer's instructional sequence.

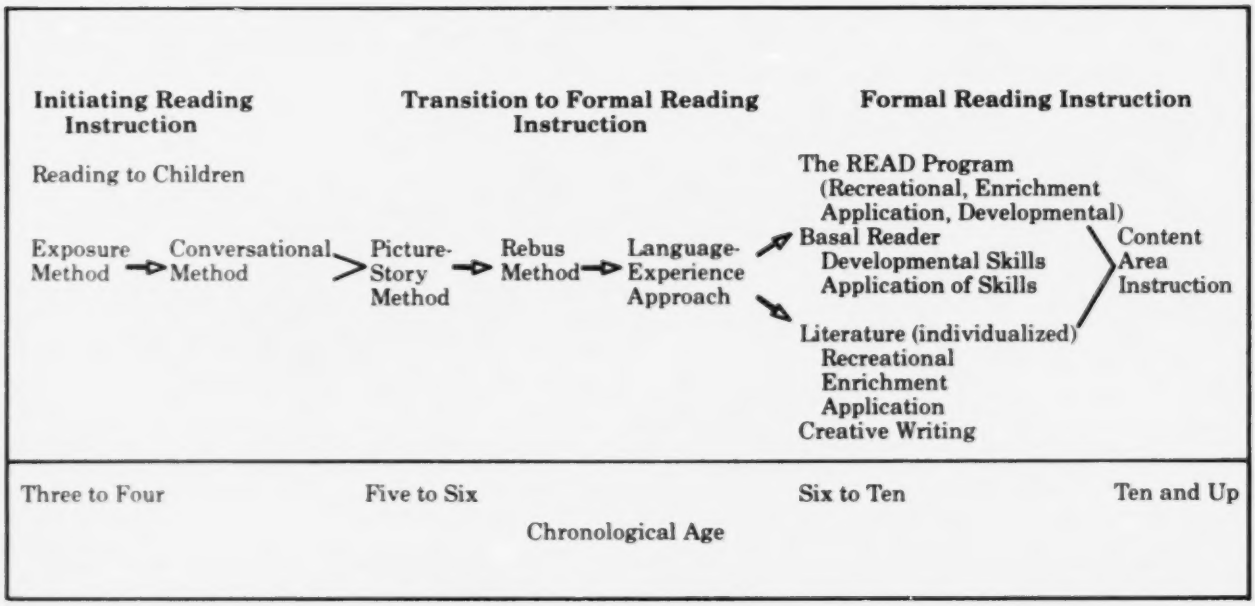

Figure 3. Time Line for a Sequence of Reading/Literature Instruction

The integrated reading process outlined by Singer is described more fully in the following text:

Phase I—Initiating Reading Instruction. Most beginning reading experiences are informal ones occurring in natural everyday interactions with parents, other significant adults, and other children. Informal experiences consist of two types: exposure and conversational.

Exposure Method. Children listen to stories that are read to them by parents and teachers. They usually sit close to the reader and begin to learn that (1) print on the pages communicates a message and is read from left to right; and (2) stories have a beginning, middle, and end that include characters, action, place, and time.

Conversational Method. Children talk with parents or teachers about parts of the story or pictures. After listening to the story several times, they can complete the missing phrase or word when the adult pauses.

INSTRUCTIONAL STRATEGIES

Phase II—Transition to Formal Reading Instruction. Students make the transition to formal reading instruction when they learn that print represents another way of communicating ideas expressed in spoken language. Transitional experiences include

Picture Story Method. Students draw or cut out a picture and tell the teacher a story about the picture. The teacher prints the sentence(s) under the picture. Students begin to learn the relationship between spoken and written language. At this stage students are not expected to read the stories but may do so.

Rebus Method. Using a small group of words (e.g., I, you, me, student's name, to, for, a, the, go, see, is) and pictured noun cards, the teacher can create sentences. Sentence development is accomplished by placing cards sequentially: "I see a _____." A dog's picture is placed at the end. The students say "dog," then the teacher turns the picture card over revealing the printed word "dog." Students can use the cards and pictures to create, read, and eventually write their own sentences.

Language Experience Approach. The language experience approach begins with a shared common experience. That experience is told to the teacher who writes the story on the chalk board, chart paper, or overhead, editing as needed. Each student is given the opportunity to contribute; they then read their created story. Students first read their own created sentences. Eventually they read the whole story. The story can be used to talk about rhyming words, similar sounds, and meaning. This approach can continue through the primary level to reinforce the integration of speaking, listening, reading, writing, and observing.

Phase III—Formal Reading Instruction. When students have acquired some sight words, the teacher can use a basal reader, individualized instruction, or a combinatin of both.

Basal Reader. The basal reader usually provides the teacher with a comprehensive scope and sequence of reading subskills. School personnel should adopt materials complementing the district's course of study. According to students' assessed needs, the teacher adapts, extends, enriches, and supplements the basal reading materials.

Individualized Reading Approach. Reading instruction includes availability of a classroom library. Teachers discuss book selection and specify reading objectives with individual students. Students also use the classroom library for recreational reading. To economize instructional time, teachers group and regroup students for specific instructional needs. Grouping (5 to 10 per group) is determined by test results, assessments, and teacher observation.

LITERATURE AS CONTENT

Content Reading Approach. Teachers help students improve and expand their reading levels through a selected content area textbook. The single text approach consists of

- *directed reading instruction* that includes, but is not limited to, introducing the new vocabulary, developing background information, establishing purposes for reading
- *teacher and student questions* that help to improve students' comprehension levels (literal, interpretative, evaluative, and applied)
- *the SQ3R method* (survey, question, read, recite, and review) that develops study skills

READ *Program.* Harry Singer uses the acronym **R-E-A-D** in Figure 3 to indicate the process used in developing a totally integrated English language arts program. The **READ** program is a PROCESS to accomplish integration. The **READ** program integrates **R**ecreational, **E**nrichment, and **A**pplied reading, as well as the **D**evelopment skills identified in basal readers. He uses the acronym **READ** to help teachers remember these four components. The **READ** process draws upon the contributions of language experience, basal readers, and literature.

LITERATURE AS THE CONTENT OF THE READING PROGRAM

Huck (1977, 1979) maintains that a good reading program is literature-based. Recent research in language learning (Shuy, 1981) and in writing (Graves, 1983) supports her position. Reading is learned holistically. The more children read meaningful text, the better readers and writers they become. Huck contends, "If literature is to become the central focus of the reading program, it cannot be relegated to something you do 'after all your other work is finished,' a phrase frequently heard in schools" (1977, p. 366). A reading program with literature as the content provides "a variety of ways in which it can be utilized in helping children become fluent satisfied readers." Huck identifies the following ways to use literature as the content of a reading program:

- a read-aloud program
- provision for wide reading
- in-depth discussion groups
- use of literature across the curriculum
- provision for varied response to books
- a basis for writing

READING/LITERATURE-AGE GROUPS

Bettleheim (1982) contends that meaning occurs when students are emotionally involved in the reading of a text. Basal readers rarely involve students emotionally even though attempts have been made to create text to arouse interest. He further states that textbooks having topics of interest to students contain simplified vocabulary and sentence levels below students' thinking abilities. This simplification may negate any interest they might have in the topic.

Good literature provides the basis for arousing the emotions, developing personal involvement, interpreting text, and creating meaning. This response to good literature, Bettleheim states, significantly shapes students' attitudes about reading and students' abilities to learn to read. The struggle to derive meaning from interesting text develops reading comprehension. Used as the focus of the reading program, children's literature provides the important ingredient for comprehension: personal involvement.

READING/LITERATURE PROGRAM BASED UPON CHARACTERISTICS OF STUDENT AGE GROUPS

Huck (1979) lists the characteristics of students at various stages of development with implications for these stages as they relate to reading and literature. In addition to a listing of the implications, many examples of good literature for each stage of development are noted.

BOOKS — AGE GROUPS

Figure 4. Books for Ages and Stages.

BOOKS FOR AGES AND STAGES

Preschool and Kindergarten—Ages 3, 4, and 5

Characteristics	*Implications*	*Examples*
Rapid development of language.	Interest in words, enjoyment of rhymes, nonsense, and repetition and cumulative tales. Enjoys retelling folktales and stories from books without words.	*Mother Goose* Burningham, *Mr. Gumpy's Outing* Gág, *Millions of Cats* Hutchins, *Rosie's Walk* Rockwell, *The Three Bears* Spier, *Crash! Bang! Boom!* Watson, *Father Fox's Pennyrhymes* Wezel, *The Good Bird* *The Gingerbread Boy*
Very active, short attention span.	Requires books that can be completed "in one sitting." Enjoys participation through naming, touching, and pointing. Should have the opportunity to hear stories several times each day.	Burningham, *A B C* Burningham, *The Cupboard* Carle, *Do You Want to Be My Friend?* Carle, *The Very Hungry Caterpillar* Kunhardt, *Pat the Bunny* Wildsmith, *Puzzles*
Child is the center of his world. Interest, behavior and thinking are egocentric.	Likes characters with which he can clearly identify. Can only see one point of view.	Buckley, *Grandfather and I* Keats, *The Snowy Day* Preston, *Where Did My Mother Go?* Wells, *Noisy Nora*
Curious about *his* world.	Stories about everyday experiences, pets, playthings, home, people in his immediate environment are enjoyed.	Cohen, *Will I Have a Friend?* Hoban, *Best Friends for Frances* Keats, *Peter's Chair* Rockwell, *My Doctor*
Building concepts through many first-hand experiences.	Books extend and reinforce child's developing concepts.	Anno, *Anno's Counting Book* Hoban, *Big Ones, Little Ones* Hoban, *Count and See* Jensen, *Sara and the Door* Showers, *The Listening Walk*
Child has little sense of time. Time is "before now," "now," and "not yet."	Books can help children begin to understand the sequence of time.	Burningham, *Seasons* Carle, *The Grouchy Ladybug* Tresselt, *It's Time Now* Zolotow, *Over and Over*
Child learns through imaginative play.	Enjoys stories that involve imaginative play. Likes personification of toys and animals.	Burton, *Mike Mulligan and His Steam Shovel* DeRegniers, *May I Bring a Friend?* Ets, *Just Me* Freeman, *Corduroy* McPhail, *The Train*
Seeks warmth and security in relationships with adults.	Likes to be close to the teacher or parent during storytime. The ritual of the bedtime story begins literature experiences at home.	Brown, *Goodnight Moon* Clifton, *Amifika* Flack, *Ask Mr. Bear* Hutchins, *Good-Night, Owl!* Minarik, *Little Bear* Sharmat, *I Don't Care*

BOOKS — AGE GROUPS

BOOKS FOR AGES AND STAGES *(Continued)*

Preschool and Kindergarten—Ages 3, 4, and 5

Characteristics	*Implications*	*Examples*
Beginning to assert his independence. Takes delight in *his* accomplishments.	Books can reflect emotions.	Barrett, *I Have To Go to Bed* Brown, *The Runaway Bunny* Krauss, *The Carrot Seed* Lexau, *Benjie* Preston, *The Temper Tantrum Book* Watson, *Moving*
Beginning to make value judgments about what is fair and what should be punished.	Requires poetic justice and happy endings in the stories.	Bulla, *Keep Running, Allen* Hutchins, *Titch* Piper, *The Little Engine that Could* Potter, *The Tale of Peter Rabbit* Potter, *The Tale of Benjamin Bunny*

Primary—Ages 6 and 7

Characteristics	*Implications*	*Examples*
Continued development and expansion of language.	Daily story hour provides opportunity to hear qualitative and creative language of literature.	Preston, *Squawk to the Moon, Little Goose* Streig, *Amos and Boris* Tresselt, *A Thousand Lights and Fireflies* Poetry of Aileen Fisher, Karla Kuskin, David McCord, Stevenson, and others.
Attention span increasing.	Prefers short stories, or may enjoy a continued story provided each chapter is a complete incident.	Flack, *Walter the Lazy Mouse* Lobel, *Frog and Toad Together* Parish, *Amelia Bedelia*
Striving to accomplish skills demanded by adults.	Child is expected to learn the skills of reading and writing. Needs to accomplish this at his own rate and feel successful. First reading experiences should be enjoyable.	Cohen, *When Will I Read?* Conford, *Impossible, Possum* Duvoisin, *Petunia* Guilfoile, *Nobody Listens to Andrew* Kraus, *Leo the Late Bloomer*
Learning still based upon immediate perception and direct experiences.	Uses informational books to verify experience. Watches guinea pigs, or records changes in a tadpole *prior* to using a book.	Brady, *Wild Mouse* Hoban, *Look Again!* Selsam, *The Amazing Dandelion* Silverstein, *Guinea Pigs, All about Them*
Continued interest in the world around him—eager and curious. Still sees world from his egocentric point of view.	Needs wide variety of books. TV has expanded his interests beyond his home and neighborhood.	Aliki, *Green Grass and White Milk* Fuchs, *Journey to the Moon* Koren, *Behind the Wheel* Lionni, *Fish Is Fish* Swinton, *Digging for Dinosaurs*
Vague concepts of time.	Simple biographies and historical fiction may give a feeling for the past, but accurate understanding of chronology is beyond this age group.	Aliki, *A Weed Is a Flower* Dalgliesh, *The Bears on Hemlock Mountain* Hutchins, *Clocks and More Clocks* Turkle, *Obadiah the Bold*
More able to separate fantasy from reality. Developing greater imagination.	Enjoys fantasy. Likes to dramatize simple stories.	Ness, *Sam, Bangs, and Moonshine* Sendak, *Where the Wild Things Are* Slobodkin, *Caps for Sale* Tolstoy, *The Great Big Enormous Turnip*

BOOKS — AGE GROUPS

BOOKS FOR AGES AND STAGES *(Continued)*

Primary—Ages 6 and 7

Characteristics	*Implications*	*Examples*
Beginning to develop empathy and understanding for others.	Adults can ask such questions as, "What would you have done?" "How do you think Stevie felt about Robert?"	Hill, *Evan's Corner* Steptoe, *Stevie* Wolf, *Anna's Silent World* Yashima, *Crow Boy*
Has a growing sense of justice. Demands applications of rules, regardless of circumstances.	Expects poetic justice in books.	Freeman, *Dandelion* Hutchins, *The Surprise Party* Udry, *Let's Be Enemies* Zemach, *The Judge*
Humor is developing; enjoys incongruous situations, misfortune of others, and slapstick.	Encourage appreciation of humor in literature. Reading aloud for pure fun has its place in the classroom. Enjoys books that have surprise endings, play on words, and broad comedy.	Allard, *The Stupids Have a Ball* Barrett, *Animals Should Definitely Not Wear Clothing* DuBois, *Lazy Tommy Pumpkinhead* Kuskin, *Just Like Everyone Else* Segal, *Tell Me a Mitzi*
Beginning sexual curiosity.	Teachers need to accept and be ready to answer children's questions about sex.	Gruenberg, *The Wonderful Story of How You Were Born* Mayle, *"Where Did I Come From?"* Sheffield, *Where Do Babies Come From?*
Physical contour of the body is changing. Permanent teeth appear. Learning to whistle and develop other fine motor skills.	Books can help the child accept physical changes in himself and differences in others.	Keats, *Whistle for Willie* McCloskey, *One Morning in Maine* Rockwell, *I Did It*
Continues to seek independence from adults.	Needs opportunities to select books of his own choice. Should be encouraged to go to the library on his own.	Ardizzone. *Tim to the Rescue* Steptoe, *Train Ride* Taylor, *Henry the Explorer* Waber, *Ira Sleeps Over*
Continues to need warmth and security in adult relationships.	Books may emphasize universal human characteristics in a variety of life styles.	Clark, *In My Mother's House* Gill, *Hush, Jon* Reyher, *My Mother Is the Most Beautiful Woman in the World* Scott, *Sam* Zolotow, *Mr. Rabbit and the Lovely Present*

Middle Elementary—Ages 8 and 9

Characteristics	*Implications*	*Examples*
Attaining independence in reading skill, may read with complete absorption. Others may still be having difficulty in learning to read. Wide variation in ability and interest. Research indicates boys and girls developing different reading interests during this time.	Discovers reading as an enjoyable activity. Prefers an uninterrupted block of time for independent reading. During this period, many children become avid readers.	Blume, *Tales of a Fourth Grade Nothing* Clymer, *My Brother Stevie* Colver, *Bread-and-Butter Indian* Dahl, *Danny: The Champion of the World* Fox, *Maurice's Room* Greene, *Philip Hall Likes Me, I Reckon Maybe* Konigsburg, *From the Mixed-Up Files of Mrs. Basil E. Frankweiler* Robinson, *The Best Christmas Pageant Ever* Schulz, *Hooray for You, Charlie Brown* Selden, *The Cricket in Times Square* Steele, *Winter Danger*

BOOKS — AGE GROUPS

BOOKS FOR AGES AND STAGES *(Continued)*

Middle Elementary—Ages 8 and 9

Characteristics	*Implications*	*Examples*
Reading level may still be below appreciation level.	Essential to read aloud to children each day in order to extend interests, develop appreciation, and provide a balance in children's reading choices.	Brown, *The Silent Storm* Dahl, *James and the Giant Peach* DeJong, *Hurry Home, Candy* Grimm, *Snow-White and the Seven Dwarfs* Hunter, *A Stranger Came Ashore* Still, *Jack and the Wonder Beans* White, *Charlotte's Web*
Peer group acceptance becomes increasingly important.	Children need opportunities to recommend and discuss books. Book choices may be influenced by leaders in the peer group. Reading certain books may provide status.	Blume, *Blubber* Burch, *Queenie Peavy* Fitzhugh, *Harriet the Spy* Fox, *How Many Miles to Babylon?* Greene, *The Unmaking of Rabbit* Slote, *Tony and Me*
Developing standards of right and wrong. Begins to see viewpoints of others.	Books provide opportunities to relate to several points of view.	Brown, *The Blue Jackal* Brown, *Once a Mouse* McDermott, *Anansi the Spider* Stolz, *The Bully of Barkham Street* Stolz, *A Dog on Barkham Street* Turkle, *The Fiddler of High Lonesome*
Less egocentric, developing empathy for others. Questioning death.	Enjoys some sad stories or likes to read about handicapped persons.	Carrick, *The Accident* Little, *Take Wing* Miles, *Annie and the Old One* Slobodkin, *Sarah Somebody* Smith, *A Taste of Blackberries*
Time concepts and spatial relationships are developing. This age level is characterized by thought that is flexible and reversible.	Interested in biographies; life in the past, in other lands, and the future. Prefers fast-moving, exciting stories.	DeJong, *Far Out the Long Canal* Fritz, *The Cabin Faced West* Key, *The Forgotten Door* McGovern, *Runaway Slave: The Story of Harriet Tubman* McGovern, *The Secret Soldier* O'Brien, *Mrs. Frisby and the Rats of NIMH*
Enjoys slapstick humor in everyday situations. Appreciates imaginary adventure.	Teachers need to recognize the importance of books for releasing tension and providing enjoyment.	Lindgren, *Pippi Longstocking* Milne, *Winnie the Pooh* Rockwell, *How to Eat Fried Worms* Silverstein, *Where the Sidewalk Ends* Viorst, *Alexander and the Terrible Horrible, No Good, Very Bad Day*
Likes the challenge of solving puzzles and mysteries. Enjoys secret codes and languages.	High interest in mysteries and creating secret codes.	Corbett, *The Big Joke Game* Hicks, *Alvin's Secret Code* Sarnoff/Ruffins, *The Code and Cipher Book* Sobol, *Encyclopedia Brown Takes the Case*
Improved coordination makes proficiency in games possible. Success in team sports becomes a developmental task of this age.	Interest in sports books. Wants specific knowledge about sports.	Christopher, *The Diamond Champs* Coombs, *Be a Winner in Baseball* Hollander, *The Modern Encyclopedia of Basketball* Olney, *How To Understand Soccer* Slote, *The Hotshot*

BOOKS — AGE GROUPS

BOOKS FOR AGES AND STAGES *(Continued)*

Middle Elementary—Ages 8 and 9

Characteristics	*Implications*	*Examples*
Interest in hobbies and collections is high.	Enjoys how-to-do it books and series books. Likes to collect and trade paperback books. Begins to look for books of one author.	Bond, *A Bear Called Paddington* Cleary, *Ramona and Her Father* Simon, *The Paper Airplane Book* Stein, *The Kids' Kitchen Takeover* Wilder, "Little House" series
Seeks specific information to answer his questions. May go to books that are beyond his reading ability to search out answers.	Requires guidance in locating information. Needs help in use of library, card catalogue, and reference books.	Gallob, *City Leaves, City Trees* Macaulay, *Castle* McWhirter, *The Guiness Book of World Records* Sarnoff, *A Great Bicycle Book*

Later Elementary—Ages 10, 11, and 12

Characteristics	*Implications*	*Examples*
Rate of physical development varies widely. Rapid growth precedes beginning of puberty. Girls about two years ahead of boys in development and reaching puberty. Boys and girls increasingly curious about all aspects of sex.	Continued sex differentiation in reading preferences. Guide understanding of growth process and help children meet personal problems.	Blume, *Are You There God? It's Me, Margaret* Blume, *Then Again, Maybe I Won't* Donovan, *I'll Get There, It Better Be Worth the Trip* Ravielli, *Wonders of the Human Body* Winthrop, *A Little Demonstration of Affection*
Understanding and accepting the sex role is a developmental task of this period. Boys and girls develop a sense of each other's identity.	Books may provide impetus for discussion and identification with others meeting this task.	Cleaver, *Trial Valley* George, *Julie of the Wolves* Greene, *A Girl Called Al* Jones, *Edge of Two Worlds* L'Engle, *The Moon by Night*
Increased emphasis on peer group and sense of belonging. Deliberate exclusion of others. Expressions of prejudice.	Emphasize unique contribution of all. In a healthy classroom atmosphere discussion of books can be used for values clarification.	Armstrong, *Sounder* Levoy, *Alan and Naomi* Neville, *Berries Goodman* Westall, *The Machine Gunners*
Family patterns changing. Highly critical of siblings. By end of period may challenge parents' authority	Books may provide some insight into these changing relationships.	Byars, *The Pinballs* Hopkins, *Mama* Mann, *My Dad Lives in a Downtown Hotel* Rodgers, *Freaky Friday* Wersba, *The Dream Watcher*
Begins to have models other than parents. May draw them from TV, movies, sports figures, and books. Beginning interest in future vocation.	Biographies may provide appropriate models. Career books may open up new vocations and provide useful information.	Carruth, *She Wanted to Read: The Story of Mary McLeod Bethune* Goldreich, *What Can She Be? A Lawyer* Lee, *Boy's Life of John F. Kennedy* Naylor, *How I Came To Be a Writer* Robinson, *Breakthrough to the Big League*
Sustained, intense interest in specific activities.	Children spend more time in reading at this age than any other. Tend to select books related to one topic; for example, horses, sports, or a special hobby.	Glubok, *The Mummy of Ramose* Graham, *Great No-Hit Games of the Major Leagues* Moeri, *A Horse for X, Y, Z.* Ravielli, *What Is Tennis?* Ross, *Racing Cars and Great Races*

BOOKS — AGE GROUPS

BOOKS FOR AGES AND STAGES *(Continued)*

Later Elementary—Ages 10, 11, and 12

Characteristics	*Implications*	*Examples*
Reflecting current adult interest in the mysterious, occult, and supernatural.	Enjoys mysteries, science fiction, and books about witchcraft.	Christopher, *Wild Jack* Duncan, *A Gift of Magic* Hunter, *The 13th Member* L'Engle, *A Swiftly Tilting Planet* Sleator, *Blackbriar*
Highly developed sense of justice and concern for others. Innate sympathy for weak and downtrodden.	Likes "sad stories" about handicapped persons, sickness, or death.	Byars, *Summer of the Swans* Greene, *Beat the Turtle Drum* Platt, *Hey, Dummy* Robinson, *David in Silence*
Increased understanding of the chronology of past events. Beginning sense of his place in time. Able to see many dimensions of a problem.	Literature provides the opportunity to examine issues from different viewpoints. Needs guidance in being critical of biased presentations.	Frank, *Anne Frank: The Diary of a Young Girl* Hickman, *The Valley of the Shadow* Hunt, *Across Five Aprils* Lester, *To Be a Slave* Tunis, *His Enemy, His Friend* Uchida, *Journey to Topaz*
Search for values. Interested in problems of the world. Can deal with abstract relationships; becoming more analytical.	Valuable discussions may grow out of teacher's reading aloud prose and poetry to this age group. Questions may help students gain insight into both the content and literary structure of a book.	Babbitt, *Tuck Everlasting* Collier, *My Brother Sam Is Dead* Cunningham, *Drop Dead* Dunning, *Reflections on a Gift of Watermelon Pickle and Other Modern Verse* Engdahl, *Enchantress from the Stars* Kohl, *The View from the Oak* Slote, *Hang Tough, Paul Mather* Wojciechowska, *Shadow of a Bull*

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LITERATURE STUDY

TECHNICAL STUDY OF LITERATURE

Technical study of literature in the English language arts curriculum can enhance a student's desire and interest in reading. Teachers who teach creatively and utilize their professional expertise enliven and enhance the elements and study of literature.

Content. One approach to literature study at the secondary level has been focused on content to be learned. By studying chronological development, themes, genre, and so forth, students are expected to learn certain facts about literature in general or a particular interpretation of a piece of literature.

Content of literature can be divided into three forms: fiction (narrative, drama), nonfiction, and poetry (Roberts, 1978).

Narrative fiction is a chronological account of a series of events. The reader most often encounters two kinds of narrative fiction—short stories and novels. Other parts of the genre include myths, parables, romances, and epics.

Drama fiction includes tragedy, comedy, and farce. Drama literature is designed to be performed by actors on a stage.

Nonfiction refers to short literary forms such as essays, articles, or longer nonfiction and nondramatic works. These writings are designed to describe, interpret, and express ideas. Topics for essays are unlimited; they may be on scientific, artistic, social, or political subjects, or other matters.

Poetry is generally an emotional and compressed form of expression. The term poetry includes a great number of separate subtypes, such as sonnet, lyric, pastoral, ballad, song, ode, drama, epic, mock epic, and dramatic monologue. Poetry often relies on imagery to convey a wide number of human situations.

LITERARY ANALYSIS

Literary Analysis Skills. When a reader first encounters a piece of literature, a reaction occurs. To determine the basis for that reaction, it is beneficial for students to discuss literary elements that produced it. Those literary elements that should be discussed after completing a selection of prose include setting, plot, characterization, point of view, theme, style, format, and figurative language. Elements of rhythm, rhyme, sound patterns, imagery, mood, and form are appropriate discussion topics for poetry. Although not all poems contain all of these elements, good poetry tends to have many of them.

LITERATURE STUDY

RESPONSE TO LITERATURE

Since Rosenblatt (1938/1976) first introduced personal response to literature, it has become a strong focus of secondary literature programs. Responses occur during class discussions and within students' writings. Purves and Beach (1972) reported that response to literature is a complex process. Many interrelated parts must be considered in a response, such as the following:

- understanding
- possession of information and ability to grasp verbal and human complexities
- psychological readiness to become as objective as one can
- concomitant psychological ability to enter into the world of the writing
- use of various evaluative criteria, both personal and impersonal
- ability to articulate critical statements

Research indicates that understanding and liking are associated; readers are interested more in literature content than in its form. Some readers can be influenced emotionally, attitudinally, and intellectually by what they read.

Purves (1981) reported that upon reexamination of the response patterns of secondary school students in the United States, students gave an "academic" response to literature that appears to be independent of the selection read and that accompanies good comprehension of the selection. Purves concluded that his research raised more sharply the probability that responses to literature are learned and that these learned responses are not aesthetic. Instead, they seem to be a vestige of the Puritan heritage.

Miller (1980) argued that a literary work only comes into actual, real, full existence in the sensibility of the particular person who reads it, and that it necessarily takes on the coloring of that person's temperament, age, disposition, and other qualities. He suggests that when planning lessons, teachers seek methods that lead students to discover and react to readings on their own, not just obediently to recite some authority's view.

LITERATURE IN CONTENT

Hickman (1981) assessed elementary students' responses to literature. She found that past research often failed to recognize in students' responses to literature such dimensions as the request to hear the same story again and to respond to each reading, nonverbal ways of responding, and the nature of spontaneous expressions of response. Her study emphasized that school and classroom climates are paramount to creating an atmosphere where various expressions of response can occur. In schools where literature and children's books were held in high regard, teachers and students shared a positive perception of literature. Books were central to the school experience; they were meant to be enjoyed.

Results of the Hickman study include the message that **direct accessibility to a book is of primary importance in willingness to express any response to it at all.** Another important finding demonstrated that among the books on hand, the ones that seemed to generate the most talk and the greatest variety of response were **those the teacher had introduced or read to the group.** The students seemed to attribute special significance to books which the teacher had shared.

ROLE OF LITERATURE IN THE CONTENT AREAS

Literature enriches and extends other curricular programs. Below are suggestions that teachers could use effectively to enhance learning in other curricular areas:

- Use literature to enhance ability to discuss, think, debate critically and creatively.
- Arrange for students to reread a whole story orally with many pupils participating as in a reader's theater.
- Assist students in writing a diary one character might have kept.
- Ask students to prepare news stories about an episode, event, character.
- Lead a discussion with students to evaluate the ethical standard of the story and explain it in terms of their values.
- Ask students to create time lines using facts from historical fiction.
- Connect the story's actions to limitations of the area and era.
- Compare fictional and factual accounts of a topic, period of time, characters.
- Depict an event, character, setting, theme from literature in various visual art forms.

SKILLS INTERRELATED

- Evaluate and analyze literary format and illustrations according to basic art principles and media used.
- Ask students to relate biographies of artists to the periods in which they lived.
- Assist students in setting poems to music.
- Assign the class to read the plots of some famous operas.
- Teach students some folksongs from other countries or periods of time.
- Assist students in making a time line, showing the events in the life of an author or illustrator with important works included.
- Encourage students to pantomime, dramatize, or role play a particular story or event. Plan a dance or musical sequence for a special part of the story.

The above activities were selected from publications by the Missouri Department of Elementary and Secondary Education (1980) and the Ohio Department of Education (1982a).

INTERRELATEDNESS OF SKILLS

Language is interrelated: reading, writing, speaking, listening, and observing/viewing skills are naturally reinforcing. These skills may occur in a learning sequence as well as simultaneously. Successful acquisition of one language skill supports and enhances acquisition of other language skills. Literature experiences reinforce listening, speaking, reading, viewing/observing, and writing skills.

Pleasurable experiences students find in books—laughter, wonder, facts, and fantasies—combine to encourage students to love reading. When learning to read becomes a goal desired by students, they apply themselves vigorously to mastering those skills that will help them achieve that end.

Students are enriched by the literature they hear and read. They develop positive feelings about books and reading. Hearing stories and poetry read aloud increases listening vocabulary, strengthens comprehension skills, and improves their ability to attend to the spoken word. Students who read stories and poetry apply word attack skills, practice their expanding vocabulary, experience the rhythm of language, and develop comprehension skills that lead to critical and creative thinking.

PLANS FOR INTEGRATING

Moss (1984) discovered a close relationship between learning to read and write and association with books. In her teaching experience, she noted that students who were successful in learning to read and write

- were introduced to books and reading early in life
- had developed the habit of exploring the world of books
- had discovered the purpose of reading
- had discovered the relevance of reading to their individual interests
- were motivated to engage in the process of learning to read and to become readers

She further stated that "continued involvement with books provides the linguistic and conceptual input which is so important for reading growth."

Good books must play a more active role in reading and writing programs.

PLANS FOR INTEGRATING THE LANGUAGE ARTS SKILLS

Several plans have been proposed for furthering the integration of the language arts. Among these proposals is Botel's (1977) Pennsylvania Comprehensive Reading/Communication Arts Plan (PCRP) that outlines goals and describes processes for educational leaders to use in advancing those goals (see Figure 5).

Within this action plan, four critical experiences are identified as improvement in curriculum

- responding to literature (heard, read, visualized, or dramatized)
- composing: oral and written
- sustained silent reading of self-selected books
- investigating and mastering language patterns: sound/spelling, syntax, and meanings

In addition, the plan includes three other areas: (1) resources the learner brings to school, (2) improvement of evaluation measures and use, and (3) ways of obtaining feedback for curriculum change.

	Responding to Literature	Composing	Reading	Language Patterns
Responding to Literature	X	Hearing and reading literature stimulates composing.	Hearing and reading stories read aloud prepares students for self-selected reading.	Listening to literature read aloud teaches reading skills by *The Lap Method*—a method accounting for the skill of children who come to school knowing how to read.
Composing	Literature provides models of forms of writing. Composing produces stories which can be read aloud or dramatized.	X	Composing produces teacher-made or student-made books for the classroom library.	Composing gives insight into the encoding of speech and perceptually reinforces understanding.
Self-Selected Reading	Children tend to return to books read aloud.	Reading literature stimulates composing.	X	Self-selected reading, and lots of it, has been called the best possible practice and drill.
Studying Language Patterns	Students gain insight into the coding of speech by looking at print as it is read aloud. Students' vocabulary increases as they listen to stories beyond their reading level.	Students are motivated to master the system in order to express themselves in writing. Much practice in writing improves foundations for later notetaking and report writing.	Wide reading produces growth in vocabulary and broadens experiences, thus facilitating the reading of textual materials.	X

Figure 5. Botel's Comprehensive Reading Communication Arts Plan

PLANS FOR INTEGRATING

The critical experience areas are charted in Figure 5. The interrelatedness of the four critical experiences clarifies the need for a balance among the components. No *best* way exists to teach the language arts skills; each experience contributes in meaningful ways to achievement in others. Discussion of the four critical areas follows:

Responding to Literature. At all grade levels students should hear or read literature from four comprehensive perspectives as indicated in Figure 6 that follows:

Figure 6
Comprehensive Perspectives in Responding to Literature[1]

Plain Language	Comprehensive Labels Used by Reading and English Specialists
1. How does it make me feel?	engagement/involvement (also called personal response, creative thinking)
2. What does it say?	literary perception (also called literal, factual, recall, stated meaning, observational)
3. What does it mean to me?	interpretation (also called inferential, beyond the information given)
4. How appealing and worthy is it?	evaluation (also called critical)

[1]Engagement/involvement, literary perception, interpretation, and evaluation are terms used by Purves and Beach who define them as follows:

Engagement/involvement: Personal reaction to literature in relation to the fictional world of the work, the author, the moral standards of the work/author, and the artistic form of the work.

Literary perception: Analytic statements about the elements of the form of the literary work, as they contribute to the total meaning of the work.

Interpretation: The act of relating the literary work to one's own conception of the knowledge of the work and the consequent meaning one finds in the work.

Evaluation: Subjective or objective appraisal of the literary work in terms of emotional appeal, aesthetics, moral significance or other criteria (Botel, 1977).

PLANS FOR INTEGRATING

Research indicates that most elementary and secondary teachers question at the short-answer level rather than ask questions that generate discussions and involvement. Such instructional patterns probably reflect teachers' guides for reading and literature programs.

Activities that create interaction include

- discussions
- compositions
- oral and choral reading and rereadings
- simulations (role playing and informal dramatizations)
- question/answer formats
- retelling (including retelling by changing characters, actions, or settings)
- art and music interpretation

As quoted in Feagans and Farran (1982), studies of the language of children reared in poverty reveal language competence differences associated with the kind of mother-child verbal interactions. These differences seemed to result directly in the way two groups of mothers dealt with their children. One group used language as negotiation (reflexive), i.e., finding alternative ways to use language to develop thinking patterns. Children from this group came to school with a wide range of language use. In the second group the mothers used language to control behavior using categorical statements, "We don't get along well." Children from this group had the lowest range of uses of language.

The above studies and many others indicate that students need many opportunities in which to interact and demonstrate a wide range of language uses. **Responding to literature could provide these opportunities as long as mixed-ability grouping exists.** These studies raise valid issues relative to ability grouping. Of special note is the importance of literature, both quantitatively and qualitatively, in providing "a solid base in oral language necessary to become competent in reading and writing" (Botel, 1977, p. 10).

Composing involves both oral and written modes. Early language experiences include student dictation of stories and sentences which are written down by the teacher and read back by the students. Periods of a school day should be set aside for writing. Sustained writing can be used as the basis for oral sharing, extending ideas into a composition, and developing student-made books from which students read.

Self-selected reading provides students with options: what to select and how to respond to a piece of literature. As students read more on their own, they become more effective, efficient, and versatile readers. Self-selected reading is the best form of practice and drill. It builds lifelong reading habits. Botel recommends seven steps in establishing sustained silent reading programs as noted below:

- gather a classroom library
- introduce one or more books at each sustained silent reading session
- ask each student to make a selection
- have everyone read including the teacher
- start with short sustained silent reading periods and gradually lengthen time frame
- give students time to volunteer sharing something they read
- allow students to respond in other forms: composition, simulation, question/answer, retelling, art and music interpretation

The fourth critical experience involves investigating and mastering *language patterns.* The uppermost goal of any reading program should be development of comprehension. Specific skills should be taught as they relate to development of comprehension and not just for the sake of having taught the skills. Word features (sound and structure) are usefully taught when those features block further comprehension development. Recent work in teaching writing and reading opens possibilities for teaching reading using students' writings (Hansen, Newkirk, and Graves, 1985).

It can also be assumed that instruction must be provided for reading in the content areas, developing study skills, and taking tests.

Using Botel's model, teachers will recognize the interrelatedness of the language skills and will use the skills of one area to reinforce learning in each of the other language areas.

EVALUATION PROCEDURES FOR READING/LITERATURE

Program Evaluation. Use *Self-Appraisal Checklist for Reading* to evaluate the current program. This checklist is available from the Division of Elementary and Secondary Education, Ohio Department of Education.

Selection of Reading Materials. Use *Materials Selection Guidelines* to evaluate materials reviewed for possible use in the reading program. A copy may be obtained from the Division of Elementary and Secondary Education, Ohio Department of Education.

CHAPTER III
COMPOSITION

DEFINITION OF COMPOSITION

Webster's New Collegiate Dictionary defines composition as "an intellectual creation: as a piece of writing: *esp.* a school exercise in the form of a brief essay..." Writing is defined as "composing, communicating by, or sending a [message]."

Writing is the process of selecting, combining, arranging and developing ideas in effective sentences, paragraphs, and, often, longer units of discourse. The process requires the writer to cope with a number of variables: method of development (narrating, explaining, describing, reporting, and persuading); tone (from very personal to quite formal); form (from a limerick to a formal letter to a long research report); purpose (from discovering and expressing personal feelings and values to conducting the impersonal "business" of everday life); possible audiences (oneself, classmates, a teacher, "the world"). Learning to write and to write increasingly well involves developing increasing skill and sensitivity in selecting from and combining these variables to shape particular messages. It also involves learning to conform to conventions of the printed language, appropriate to the age of the writer and to the form, purpose and tone of the message (National Council of Teachers of English).

WHAT ARE THE CHARACTERISTICS OF AN EFFECTIVE INTEGRATED COMPOSITION PROGRAM?

An effective writing program contains the following elements:

- Opportunities are provided to write frequently with delayed grammar instruction.
- Teachers write with students.
- Students learn to write for many audiences, in many modes, using prewriting, drafting, responding, revising, and editing as interactive recursive actions.
- Students receive nonthreatening evaluation of writing.
- Ongoing inservice is provided for teachers.
- Teachers have time and opportunity to gain confidence in teaching composition.
- Administrators support program development and inservice training in writing.
- Interdepartmental cooperation exists in writing.
- Clear objectives provide direction for teachers.

- Elementary and secondary teachers are brought together for exchange of ideas and information, enhancing articulation and continuity of program.
- Student progress and the writing program are constantly monitored.
- Administrators participate in inservice programs on writing.

(See Appendix B for National Council of Teachers of English Standards for Basic Skills Writing Programs.)

COMPOSITION INSTRUCTION AS PART OF THE CURRICULUM

Children know something about writing before they enter the school setting. They know writing is more than a mechanical process of forming letters. They know that written words convey messages. Early evidences are seen in papers hung magnetically on refrigerator doors or tacked to bulletin boards in homes of young children. Teachers build upon this innate desire to communicate in written form.

General agreement exists that most high school graduates do not know how to communicate thoughts, ideas, and feelings effectively in written form. Seventy-five percent of students taking the SAT performed adequately on the verbal multiple-choice items, but only twelve and one-half percent wrote adequate essays (National Assessment of Educational Progress, 1981). Researchers have been searching for causes that might have produced this imbalance. Note their findings:

- Emphasis has been placed on final products (editing skills).
- Teachers do not know about the process of writing.
- Until recently textbooks have ignored the process of writing.
- Students are not given adequate instruction in composition.
- Students are not given adequate practice in composition.
- Writing is reduced to stale exercises from textbooks and workbooks.
- Values and purposes for writing are not presented in instruction.
- Knowledge of definitions and rules will not, in itself, improve student writing (Mellon, 1969).
- Students and adults who write for testers and wielders of red pencils often end up not wanting to write at all (Smith, 1984; Suhor, 1984).

RESEARCH — WRITING

RECENT RESEARCH RELATIVE TO LEARNING TO WRITE

New information relative to teaching writing appears in professional literature as research continues. This information applies to all grade levels (Graves, 1983; Harstle, Burke, and Woodward, 1982; King and Rentel, 1981; Giacobbe, 1982; Applebee, 1981; Britton, 1975; Mellon, 1969). Some findings by the above researchers follow:

- **Writing for writing's sake is not sufficient; it must be accompanied by instruction.**
- Growth in writing is irregular.
- Teachers need to write with students.
- Grammatical usage and the conventions of writing are best taught in the context of students' own writings.
- Sentence combining is shown to be effective in enhancing student writing.
- Inquiry methods help students develop and support generalizations.
- Real writing rather than short answers or fill-in-the-blank exercises is more effective in developing writing skills.
- Meaningful writing assignments improve writing.
- Emphasis on quality in fewer compositions rather than the quantity of compositions improves writing.
- Regular, adequate, and consistent time for writing should be provided.
- Individual variation in learning to write is the rule, not the exception.
- Use of good pieces of writing as models for students to imitate is more useful than the study of grammar, but exclusive use of these models is not appropriate.
- Responding positively to the value of what the student has to say improves writing more than attending to usage and conventions of writing in early drafts.
- Oral evaluations in response or conference sessions lead students to improve writing.
- Discussions in peer groups about content, organization, and clarity help students improve their writings.
- Students' use of established criteria to judge their own and others' writings has a positive effect upon improving composition.
- Demonstration of a revision technique using students' own writing improves composition.
- Every writer needs an audience.

RESEARCH — GRAMMAR

RECENT RESEARCH RELATIVE TO GRAMMAR STUDY

Grammar instruction remains one of the most controversial topics in teaching composition. Children come to school with ninety percent of the knowledge of grammar they will need for the rest of their lives; nevertheless, enormous amounts of classroom time are spent teaching grammar. What students need are opportunities to demonstrate their grammar knowledge in written form. Teachers should help students learn edited American English within their own writing. Grammar study research indicates the following:

- Teaching students grammatical terminology too soon could be detrimental.
- Too much grammar study per se may be detrimental to developing writing skills (Weaver, 1979).
- Presenting grammar in the context of the students' own writing clarifies for students the role of grammar (Britton, 1975).
- Grammar needs to be combined with rhetoric...students...not only need to practice sentence combining...but to discuss which ways are more effective and why (Weaver, 1979).
- Little justification exists for systematically teaching a grammar of the language, whether that grammar be traditional, structural, transformational, or any other (Weaver, 1979). However, some benefit may be derived from some concepts taught in transformational generative grammar (Bateman and Zidonis, 1966).
- Some grammatical concepts and terminology may need to be taught to help students become more effective language users (Weaver, 1979).
- Study of grammar has a negligible effect in helping people think more clearly *(Encyclopedia of Educational Research*, 1950).
- Knowledge of English grammar does not contribute significantly to achievement in foreign language (*Encyclopedia of Educational Research*, 1950).

EFFECTIVE INSTRUCTIONAL APPROACHES FOR COMPOSITION

Research indicates that certain instructional approaches are more effective in teaching composition. These instructional approaches include

- using students' own experiences as the basis for writing
- involving students in prewriting activities
- providing opportunities for developing several drafts

SPELLING & HANDWRITING

- participating in peer response groups
- writing to different audiences for different purposes and playing different roles
- providing specific instruction relative to identified needs
- questioning students about their ideas and attempts to communicate, causing them to analyze and question their own work
- editing as a final step
- publishing final products

THREE COMPOSITION INSTRUCTIONAL MODELS

Charles Suhor, Deputy Executive Director, National Council of Teachers of English, has outlined three models used in teaching composition (1984). Each model is presented in Figure 7, page 42, showing its classroom applications and its strengths and weaknesses.

WHAT ROLES DO SPELLING AND HANDWRITING INSTRUCTION HAVE IN COMPOSITION INSTRUCTION?

Researchers such as Bissex (1980) have given insight into young children's experimentation with written language. Observing her own son, Bissex discovered how this five-year-old moved through several stages of invented spellings using certain cues at each stage to predict spellings of words. Ultimately, he learned to spell conventionally with no ill effects from the earlier misspellings. Researchers have found that the child's ability to spell is developmental. Young children experiment with written language in the same way they experiment with oral language. Researchers (Gentry, 1977; Henderson and Beers, 1980; Ferreiro and Teberosky, 1982) have discovered that primary grade students use three language cuing systems to predict spelling:

- phonetics
- graphophonics
- orthographics

During the *phonetic* stage, students in grades one and two spell words by "using their knowledge of the names of the letters of the alphabet combined with their knowledge of how sounds are made in the mouth" (Cochrane, et al., 1984). For example, these phonetic patterns in their early spelling are observed: *gat* for gate (long a), *hat* for hit (short a), *jup* for jump (preconsonant nasals omitted).

COMPOSITION MODELS

THREE MODELS FOR TEACHING COMPOSITION, K-12

CLASSROOM APPLICATION	STRENGTHS	WEAKNESSES
CONTENT AREA MODEL		
Starting point—abstraction—teaches definition of parts of speech, rules for subject/verb agreement, a description of paragraph structure, lists of elements in short story, etc. Students study samples and models.	Some formal terminology is useful in discussing writing. Good use of models is a strong point.	Teaching abstractions about writing is unlikely to produce the writing. Diagramming is a major weakness, for it is too abstract.
MASTERY MODEL		
Exercises in workbooks reinforce learning. Knowledge is applied to a product. Moves from abstraction to practice. Arranges units of instruction in logical manner. Evaluation built in at each step.	Is more efficient than other models. Practical only in certain areas of English instruction, e.g., mechanics. Mastery works best in subjects that can be neatly chopped up.	Models are not sufficient for teaching composition. Logical organization of materials does not mean that students process such sequence in ways leading to more effective writing.
WRITING PROCESS		
Involves prewriting, brainstorming, discussing, notetaking, studying sample essays. Creates several drafts with the benefit of previous thought, talk, notes, activities Responses are made after received from teacher and peers. Revisions are feedback from peers, teacher, and self-assessment. Proofreading activities are completed with the final draft. It is most like writing in real world.	Prewriting can be used to teach appropriate thinking skills. Reading and discussion of model essays provides opportunities to examine how others organized information. Several drafts reduce anxiety about writing. Feedback from peers and teacher reduces time spent evaluating.	Overapplication of these concepts can blur individual differences. There is no sequence to be followed; it is interactive and recursive rather than linear.

Figure 7. Three Models For Teaching Composition, K-12

COMPOSITION MODELS

At the *graphophonic* stage students use knowledge of the symbol/sound relationship to predict spellings. Examples of spelling at this stage include the following: *hear* for hair, *sum* for some, *isint* for isn't, *crafs* for crafts, *fone* for phone. This stage is a transitional one; therefore, focusing on how a word sounds may lead to further confusion. This confusion arises because three other factors influence spelling: meaning, syntax, and irregularities. Symbol/sound relationships are not always predictable. Smith (1978) found a total of 166 different rules used with 6,092 common words containing one or two syllables. Even if these rules were followed, students still would have difficulty with spelling. Of these words, 609 did not fit any of the rules. For example, a rule commonly taught in schools is "i before e except after c." This rule does not apply for the spelling of *their*.

Orthographic cues have to do with the way letters are grouped in words. Three aspects of orthographics are *sequence*, *distribution*, and *patterns*. Some patterns never occur in sequence (qr) whereas other patterns occur frequently (st). Knowing such patterns helps students develop spelling skills. Distribution of letters occurring in words varies. Double letters may occur (le*tt*er) but not triple letters (occ*c*ur); vowels will be distributed throughout the words (pro*v*id*e*, r*a*th*e*r). Knowledge of the likelihood of letters occurring in words is developed through reading and writing. Familiarity with spelling patterns (lean, mean, bean) helps students predict the spelling of other words.

In addition to the above cuing systems, upper elementary students incorporate **morphological cues.** These cues have to do with patterns of word formations. Morphemes are those smallest units within a word that determine its meaning. Students use three morphological cues to assist in spelling:

- derivations
- inflections
- compounds

In *derivation*, knowledge of a root word with its affixes helps determine spellings (biology, biological). In these instances pronunciation may change, but the meaning and spelling remain constant. Changing the form of the word or adding a suffix without changing its part of speech illustrates *inflection* (girl, girls; cat, cat's; quick, quicker, quickest). Knowing that certain words are *compounds* (household) assists students with spellings.

SPELLING

Below is a brief summary taken from Cochrane, et al. (1984) (p. 120); showing the cue stages by which students predict the spelling of words.

Age Group	Bases for Predictions	Stage
Pre-school Child	Uses own rules including: • characteristics of an object • number of symbols to use • ordering of symbols	Pre-reading a. pre-phonetic
	Uses syllabic hypothesis Uses alphabetic hypothesis	b. phonetic
Primary	Uses phonetics	Phonetic
	Uses graphophonics cues, symbol/sound relationships Uses orthographic cues which include: • letter sequencing • letter distribution • letter patterns	Transition, Orthographic, or Phonic
Upper Elementary	Uses morphological cues. (meaning units within words and syntax) • derivations • inflections • compounding	Semantic/Syntactic or Morphemic/ Syntactic (The above terminology used by Beers and others.)

Figure 8. Cue Stages for Predicting Spelling of Words

INSTRUCTIONAL STRATEGIES FOR SPELLING

Important factors that contribute to correct spelling include

- model interest in words
- take advantage of every opportunity to teach about words
- provide many nonthreatening experiences in writing
- encourage students to make observations about words
- encourage students to use dictionaries to confirm spellings
- build an environment in which it is safe to take risks and where students are secure in predicting the spelling of a word
- make spelling a part of all subjects
- study a student's patterns of misspellings for clues that might lead to correction
- evaluate spelling qualitatively in relation to a student's development

HANDWRITING

- recognize students need more experiences with words in writing
- recognize that spelling improves with practice and increased knowledge
- collect samples of writings over time and note improvements
- talk about standard spelling and why it is important
- model standard spelling
- let students see teachers correct their own mistakes
- let students see teachers use the dictionary

Several viewpoints exist relative to teaching spelling. One viewpoint is that children should be given word lists to memorize followed by weekly tests. This viewpoint espouses the belief that all misspelled words should be corrected. An opposing viewpoint maintains that students should be encouraged to write without fear of having misspelled words corrected. This latter group believes that as young children refine their oral language, they will also refine their spelling. Educators holding this viewpoint maintain that students need opportunities to experiment with written words as they did with oral language. Adults acknowledge experimentation with oral language is a "stage" children go through, but these same adults become overly concerned with children's misspelled words even during the infancy stage of writing.

Insistence upon correction of early spelling errors may be detrimental to a primary child's normal developmental writing pattern. Regardless of viewpoint, teachers need to provide instruction in helping students to refine spelling skills.

Research indicates that as students experience more reading and writing, they drop unusual, experimental spellings for the standard ones. Spelling growth is nurtured through frequent reading, writing, listening, and speaking experiences.

CONCERNS RELATIVE TO HANDWRITING

Technology may some day replace the need for handwriting, but this possibility still seems remote. Handwriting skills may always be needed. Certainly in today's society handwriting skills are still very much needed. The primary objective of a handwriting program remains the production of legible writing. Which system to use and what standards to expect are decisions that school personnel must make. Decision makers face several concerns relative to selecting a handwriting system.

- No universal methodology of teaching handwriting exists. Many research studies have addressed this issue but have reached no firm conclusions.

HANDWRITING

- No system of handwriting (italics, running script, looped, manuscript) has been shown conclusively to be superior to another system.
- Lack of a state or national handwriting system may hinder students as they move from district to district. Students may be introduced to three or more systems in a school lifetime.
- When progressing through the grades, students may be introduced to different styles of handwriting as used by different teachers.

These concerns raise important questions relative to handwriting program objectives.

- Should a set standard be maintained?
- To what extent should students be permitted to develop their own style?
- Should the school system adopt a handwriting program that follows the traditional manuscript to cursive route?
- Should the school system adopt a handwriting program that starts with a modified cursive style that moves into full cursive?

To answer the first two questions, teachers should recognize that there are at least three levels of handwriting:

- fast scribbled notes for lists and note taking
- quick writing for essays and examinations
- formal writing for invitations, letters of application, displays

For all three *legibility* should be a first priority. A second priority may be *speed* since students are expected to take notes during class time or for research projects. As noted in *English Language Arts Curriculum (1985b)*, a modified italics handwriting style increases speed. It may be too much to expect all students to conform to a model standard of handwriting. Experience has taught many handwriting teachers that this is an impossibility. As long as students can write legibly with reasonable consistency and uniformity of size, shape, and spacing, it seems logical that personal styles should be acceptable. Any style of writing that detracts from the writing (such as circles for dots over the letter i) should be discouraged.

RECENT RESEARCH RELATIVE TO HANDWRITING INSTRUCTION

No easy answers exist to questions about which handwriting system to adopt. Below are some recent research findings relative to two major systems:

RESEARCH — HANDWRITING

Figure 9. Research About Two Major Handwriting Systems

Manuscript/Cursive	Cursive Only
1. Some districts introduce manuscript and maintain it throughout a student's education.	1. Introduction of cursive writing from the beginning shows no adverse effect on students' reading or spelling performance.
2. Transition lessons are complicated by factors that create problems for students.	2. Always using cursive may result in significantly fewer reversals and transposition errors.
3. Pure circles and vertical lines are not easy to imitate and have little, if any, value for handwriting.	3. Cursive style is difficult to acquire.
4. Stressing simplified rhythmic forms of writing assists in cursive handwriting.	4. Cursive writing makes it easier for students to express ideas.
5. Changing to cursive writing is time consuming and traumatic.	5. The rhythm of cursive writing cannot be duplicated in manuscript writing.

(Peck, Askov, and Fairchild, 1980; Hayes, 1982; Ferreiro, 1978)

Nature of Letters. Researchers have attended to the difficulty of forming the letters of the alphabet. Briefly, their findings follow:

- The letter *r* is the most difficult to form.
- K-3 students have more difficulty copying lowercase than uppercase primary print letters.
- Uppercase letters appear to be mastered by second grade.
- Least difficult letters to master are *o*, *l*, *s*, and *c*.
- Most difficult letters to master are *r*, *u*, *h*, and t.

HANDWRITING

IMPORTANT FACTORS TO CONSIDER IN HANDWRITING INSTRUCTION

Beginning handwriting instruction should be concerned with several factors. These same factors should receive attention when specific students continue to encounter handwriting difficulties. Teachers should attend to

- posture
- seating
- writing surface
- light
- paper position
- paper surface
- pencil or pen grip
- paper with at least a base line
- width of space between lines on paper

CAUSES OF POOR HANDWRITING

Teachers need to explore possible causes of students' ill-formed, untidy, small, or illegible handwriting. Such handwriting does not always indicate low mental ability. Sometimes such handwriting results from a mind moving faster than the hand, carelessness, or haste.

Sassoon (1983) lists several factors contributing to poor handwriting:

- physical: e.g., marginal physical handicaps, poor eyesight, deafness, temporary ill health, overtiredness, effects of prescribed or misused medications, severe left-handed problems
- psychological: e.g., pressure and tension at home, a broken home, parental pressure, change of residence, shyness, introversion
- neurological: e.g., lack of left/right directionality, word blindness, undetected brain damage
- environmental: e.g., attitude toward discipline, parental attitudes, lack of stimulation
- behavioral: e.g., aggressiveness toward others and the school, change of mood, peer pressure
- stylistic: e.g., change of school and handwriting models, teacher's demand to conform

HANDWRITING

HELP IN HANDWRITING FOR LEFT-HANDED STUDENTS

Being left-handed is not a handicap; it is one type of individual difference. Teaching left-handed students, however, does create special problems for teachers. Students should be taught to write with their dominant hand. When unsure which hand is dominant for students, teachers should perform simple tests requiring students to reach for objects.

Writing systems are designed for a right-handed world. Teachers, therefore, need to adapt the handwriting system to fit the left-handed student. This adaptation includes position of light, position of paper, writing instrument grip, and movement of arm and hand. When selecting a handwriting system, textbook committee members should take into consideration whether the program provides special guidance for working with left-handed students.

HELP IN HANDWRITING FOR HANDICAPPED STUDENTS

Limited physical movement may make it impossible to teach handwriting to handicapped students the way it is taught to other students. Special consideration, therefore, should be given to procedures otherwise thought to be routine. These adjusted procedures might be to

- consider shorter writing sessions
- find the most comfortable writing position for each handicapped student
- consider line of vision to ensure the dominant eye is being used
- consider slant of the writing surface
- adjust height of writing surface
- provide a range of writing instruments
- provide holders for writing instruments
- use a typewriter
- demonstrate handwriting using students' own writing instruments on their paper (Sassoon, 1983)

TEACHER'S ROLE IN HANDWRITING INSTRUCTION

Teachers influence handwriting skill development. A teacher's positive attitude toward handwriting encourages students to attain these skills. The teacher's role also includes

- using acceptable forms of handwriting
- diagnosing individual needs

HANDWRITING

- planning experiences for handwriting
- utilizing composition class to encourage development of good handwriting habits but not at the expense of idea development in the composition
- understanding the nature of the task
- assuring that students have materials and tools with which to write
- establishing expected standards
- knowing current pedagogy and philosophy

EFFECTIVE INSTRUCTIONAL STRATEGIES FOR HANDWRITING

Research continues to reveal effective and noneffective instructional strategies. Results of some recent research reports appear below.

- Third graders' performance increased when using ballpoint or felt pens.
- Students respond well when instruction in spelling is mixed with handwriting instruction.
- Teachers should use auditory processes to reinforce visualizations of letters.
    - Verbalization draws attention to previously unnoticed features and increases the efficiency of remembering.
    - Students verbalizing letter strokes during handwriting practice had significantly better letter formation than those who did not verbalize.
    - Students receiving both a visual demonstration and a verbal description of stroke sequence performed better than those who received just a visual demonstration.
- Some perceptual prompting (such as starting points) results in more accurate reproductions than practice with no perceptual prompt given.
- Copying is more effective than faded tracing.
- Discrimination training (such as figure ground) did not contribute significantly to letter formation.
- Handwriting instruction need not be delayed since kindergarten students gained from instruction.
- Discrimination between letters and ability to copy letters must be considered as separate tasks. Practice may be more important in promoting legibility.

- Students seem unable to apply handwriting strokes to unfamiliar letters.
- Students tend to produce about the same quality of handwriting regardless of the instructional strategies their teacher used.

Overall, teachers should seek to equip students with skills that will enable them to analyze their own errors and improve their handwriting. Handwriting tasks should be creative and purposeful. Teachers should accept different handwriting styles that are appropriate and legible. Teachers who provide a variety of materials (varying size of paper, varied line space, pencils, ball point pens, felt tip pens) at a writing table observe that students find many occasions for writing.

COMPOSITION EVALUATION

For in-depth information relative to assessment of composition and the composition program, see *Developing Writing Competence*, Ohio Department of Education, (1985a).

CHAPTER IV
LISTENING AND SPEAKING: ORAL COMMUNICATION

WHAT ARE THE CHARACTERISTICS OF AN EFFECTIVE ORAL COMMUNICATION PROGRAM?

DEFINITION OF LISTENING

Listening involves, but is not limited to, hearing, perceiving, discriminating, interpreting, synthesizing, evaluating, organizing, and remembering information from verbal and nonverbal messages (Speech Communication Association).

LISTENING SKILLS AS PART OF THE CURRICULUM

Listening appears as the first language skill. "Children listen before they speak, speak before they read, and read before they write" (Lundsteen, 1979). Children come to school having learned to listen and knowing that by listening they can learn. Although students entering school have numerous hours of experience in listening, many lack skills needed to be effective listeners in the classroom setting. Studies reveal that people generally listen more than they read, write, or speak. Students spend almost sixty percent of their daily time listening (Devine, 1978).

Listening has been classified several ways: purposes for listening, types of listening, and levels of listening. In the Ohio Department of Education publication *Elementary Language Arts: Strategies for Teaching and Learning* (1982a), listening is discussed in terms of types of listening.

- attentive—listening to gain information
- analytical—listening with comprehension
- appreciative—listening for enjoyment and to heighten sensitivity
- marginal—listening passively until called to attention
- critical—listening in order to make a judgment

RESEARCH — LISTENING

RELATIONSHIP TO THE OTHER LANGUAGE ARTS

The Basic Skills Improvement Act gave impetus to the basic skills movement and in particular to an emphasis on the instruction of oral communication or listening and speaking skills. Research supports the fact that listening and speaking skills are related to a student's success in school. Listening and speaking skills provide the foundation for the development of reading and writing skills and have been found to be related to achievement in other curricular areas. Listening and speaking skills are related to adults' success in social and career contexts. McBath and Burhans (1975) concluded after reviewing several studies that oral communication skills are among the most valued in business and industry. The 1978 Endicott Report stated that communication was among the top three skills cited as important for success by managers in business, engineering, and the arts.

Although the importance of oral communication skills in achieving academic, personal, and vocational success has been acknowledged, systematic instruction in listening and speaking skills has been neglected in our classrooms. An examination of several series of language arts texts in 1980 indicated that these texts concentrated on prescriptive grammar, writing, and spelling. Limited space was allotted to speaking and listening content (Hendricks, 1980).

Identification of listening and speaking competencies and the development of appropriate instructional approaches concern educators. Four primary modes of communication are identified—listening, speaking, reading, and writing. Approximately seventy-five percent of communication time is spent in listening and speaking. Yet, ninety percent or more of communication instructional time is concentrated on reading and writing (Backlund and Johnson, 1982). **Oral communication skills need to be taught directly to students to expand their repertoire of listening and speaking skills and to assist them in becoming effective communicators.**

RECENT RESEARCH RELATIVE TO LISTENING

Research has contributed to an understanding of listening, and it supports the contention that listening is a skill that can be taught. In addition studies have increased understandings about the interrelatedness of language arts skills. The studies have also emphasized the fact that development in one skill area facilitates development in another skill area. Research findings include the following:

- Listening involves more than attention but is impossible without attention (Devine, 1982).
- Listening is related to thinking (Devine, 1982).

RESEARCH — LISTENING

- Listening depends upon something besides intelligence (Devine, 1978).
- Basic listening skills can be taught effectively at all levels (Lundsteen, 1979).
- Students who experience structured lessons on listening skills achieve better scores than those who do not (Devine, 1978).
- A "cloze test" (in which words are deleted from sentences to determine vocabulary or syntactic skills) can be useful in measuring and improving listening skills (Marten, 1978).
- Listening comprehension is enhanced by various kinds of active verbal responses on the part of students during and after listening (Pearson and Fielding, 1982).
- The direct teaching of listening strategies appears to help students to become more conscious of their listening habits than do more incidental approaches (Pearson and Fielding, 1982).
- Students learn listening skills through the give and take of discussions and through actively participating in a variety of experiences (Chenfield, 1978).
- Students' listening skills improve in an atmosphere that encourages them to express and evaluate ideas without fear of humiliation or criticism (Chenfield, 1978).
- Listening training in the same skills typically taught in reading comprehension curricula tends to improve listening comprehension (Pearson and Fielding, 1982).
- Listening to the reading of a book while reading it increased reading scores in standardized tests (Schneeburg, 1977).
- Auditory discrimination and visual memory are key factors in good spelling (Allread, 1977).
- Instruction in listening may result in improvement in reading skills (Lundsteen, 1979).
- Listening to literature tends to improve listening comprehension skills (Pearson and Fielding, 1982).
- Listening to stories and the practice of retelling them help children to acquire language and reading skills (Collyer, 1971).
- Presenting clues or advanced organizers before listening experiences occur considerably influences higher level listening skills and responses (Marten, 1978).

RESEARCH — SPEAKING

DEFINITION OF SPEAKING

Speaking involves, but is not limited to, arranging and producing messages through use of voice, articulation, vocabulary, syntax, and nonverbal cues (e.g., gesture, facial expression, vocal cues) appropriate to the speaker and listeners (Speech Communication Association).

SPEAKING SKILLS AS PART OF THE CURRICULUM

Speaking or oral language is the most commonly used mode of expression. While children enter school with a basic command of language, some grammatical structures as well as speech sounds continue to develop. With experience and age children attain greater syntactic complexity and become more adept at creating cohesive discourse. Functional language which focuses on the various purposes of communicating continues to develop into adulthood.

RECENT RESEARCH RELATIVE TO LEARNING SPEAKING SKILLS

Research has provided us with information on language development and acquisition. It supports the notion that speaking skills or oral language can be improved through direct instruction. In addition studies have shown that speaking skills are related to the learning of other skills.

- Basic structures used by adults to generate their sentences can be found in the grammar of nursery school children (DiVesta and Palermo, 1974).
- Children have basic linguistic competence by the age of six (Stewig, 1982).
- Children have learned nearly 8,000 basic words by six years of age (Read, 1980).
- Students learn to construct cohesion in texts when they are provided good models and a classroom emphasis on meaning rather than on language form (Holdzkom, et al., 1982).
- Developing students' oral language will not ensure skill in writing, but it may enhance the growth of writing ability (Kantor, 1980).
- Oral communication skills are essential for learning to read and write and for continued learning throughout the school years (Holdzkom, et al., 1982).
- Students who are more proficient with oral language are also more successful in writing (Loban, 1963).

ORAL COMMUNICATION STRATEGIES

- Sentence combining enhances syntactic complexity and improves quality of expression and perhaps reading (Stotsky, 1975).
- Discussion of literature stories with children results in vocabulary growth (Fisher, 1972).
- Students who can ask helpful questions or who can request assistance achieve learning objectives at a faster pace than their less communicative competent classmates (Scott, Yates, and Wheeless, 1975).
- Reticent students earn lower grades in school and also obtain lower SAT scores, despite the fact that these students are no less intelligent than their more talkative peers (Hurt and Preiss, 1978).
- Given sufficient time and maturity of the students, there does appear to be a direct, positive correlation between speech communication and reading ability (Backlund and Johnson, 1982).

EFFECTIVE ORAL COMMUNICATION INSTRUCTIONAL STRATEGIES

Understanding how language develops is basic to effective instruction. Research has identified developmental stages in children's language (see Appendix C) and some general propositions about how they acquire language. The authors of *Research within Reach: Oral and Written Communication* (Holdzkom, et al., n.d.) discussed how children acquire language and presented the following principles:

- Language learning is creative, not imitative.
- The drive to learn language is innate; it is part of the human endowment.
- Language learning takes place through interaction.
- The development of language and thought are interdependent.

The teacher who understands how language is acquired and the sequence in which skills develop can spend instructional time wisely. This knowledge will enable the teacher to analyze students' language competencies, determine their needs for communication instruction, and plan appropriately.

Effective teachers demonstrate competence in their communication abilities. Teachers serve as role models for language. From teachers, student can learn correct speech, speech expansion, and listening behaviors.

ORAL COMMUNICATION STRATEGIES

Instructional approaches to oral communication have not been as clearly defined as they have been for other skill areas such as reading. A review of the literature reveals, however, a description of three instructional approaches: activities, skills, and functions. A combination of approaches may be used depending upon the teacher's preferences and the student's needs.

Figure 10. Aspects and Functions of Oral Communication Competencies

Aspects of Competence	Function	Purpose of Function
repertoire	controlling	to control behavior
	feeling	to express and respond to feelings and attitudes
selection	informing	to offer or seek information
implementation	ritualizing	to maintain social relationships and to facilitate social interaction
evaluation	imagining	to deal creatively with reality through language

An *activities* approach focuses on perfecting speaking as an art. Activities generally include providing students with experiences in debate, public speaking, oral interpretations, and drama. Instruction tends to be informal, allowing the students to use personal resources (show and tell, role play) during the elementary years. Formal instruction (narrowing topics, researching, acquiring specific speaking techniques, preparing for different audiences) is offered through elective courses in the high school.

Skills approaches are defined by identifying speaking and listening competencies. The Speech Communication Association has published "Guidelines for Minimal Speaking and Listening Competencies for High School Graduates" (see page 68). Several states have developed a list of basic competency objectives in speaking and listening which are being implemented as a local option or on a statewide basis. In a skills approach, instruction is designed to move the student from elementary to higher-order speaking and listening abilities. Teachers plan and teach communication skills. They also provide opportunities requiring the students' application of those skills.

Barbara Wood (1982) has developed a framework for a *functional* approach to oral communication instruction. This framework consists of five communication functions, each encompassing four aspects of communication competencies. In this model communication functions are considered to be interactive, involving both a speaker and a listener. Functions and purposes of these communication acts are listed in Figure 11.

Speaking and Listening Instruction

Questions to be asked by planners for each category:
What is the current practice in our school district? What is overemphasized? What is underemphasized?

Goals	Activities Focus	Others*	Minimal Competencies	Others*	Functional
What are the skills taught?	The primary goal of the instructional program is to perfect speaking as an art form in formal activities such as public speaking, oral interpretation, debate and drama. Very little formal instruction is given in the elementary grades. Children are taught to speak with ease and clarity at a reasonable rate. As they grow older, they must pay attention to loudness, pitch, and correctness. For oral book reports and speeches, children are taught how to organize their ideas and the steps involved in preparing for informative and persuasive speaking. Few oral interpretation and drama skills are taught, although some children do perform.		Communication codes: listen effectively to spoken English, use words, pronunciation, and grammar appropriate for situation, use nonverbal signs appropriate for situation, use voice effectively. Oral message evaluation: identify main ideas in messages, distinguish facts from opinions, distinguish between informative and persuasive messages, recognize when another does not understand your message. Basic speech communication skills: express ideas clearly and concisely, express and defend with evidence your point of view, organize messages so that others can understand, ask questions to obtain information, answer questions effectively, give concise and accurate directions, summarize messages. Human relations: describe another's viewpoint, describe differences in opinion, express feelings to others, perform social rituals. Occupational, citizenship, and maintenance applications are taught for each of these skills.		Children at all levels are given experiences that allow them to develop their skills in five areas, which are functions of everyday interactions: controlling, sharing feelings, informing, ritualizing (skills, such as taking turns in conversations, which help to sustain our social relationships), and imagining (fantasizing, storytelling, etc.). Children are taught to understand the importance of, respond to, and use nonverbal messages. Children learn how to select strategies from their repertoire of skills, how to implement the strategies, and how to evaluate the results of the communication.
Instruction					
What is the order in which instruction takes place?	Children are encouraged to speak in front of a group in kindergarten and the primary grades to describe an object they would like to share with the group.		Information is presented so that the student progresses from simple to complex levels of speaking and listening ability. The learning experience provides a link		Students at all levels, from preschool through high school, are given practice in using five communication functions (controlling, sharing feelings, informing, ritualizing,

*These lines represent other possible approaches to speaking and listening instruction.

Figure 11. Instructional Approaches to Teaching Oral Communication

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Speaking and Listening Instruction (Continued)

Instruction	Activities Focus	Others*	Minimal Competencies	Others*	Functional
	Developing attention span and encouraging children to ask questions begins at this time. Throughout the primary, intermediate, and middle grades, children are given opportunities to perform in front of the class, with minimal formal instruction. During the junior high school years, students may be given basic instruction on developing and delivering speeches. Formal instruction is available to some extent in most high schools, usually through one-semester electives.		between earlier speaking and listening experiences, with activities designed to build the students' ability to function competently in a wide array of communication contexts. Activities designed to increase students' ability to use communication codes and basic oral communication skills, to evaluate oral messages, and to build and maintain human relations are designed at all grade levels.		and imagining). As students get older and gain in experience, they are encouraged to use a wider variety of strategies from their repertoire, they are expected to refine and to better express their selection criteria, their performances will become more creative, and they will be expected to use more evidence to support their evaluations.
How are skills taught and practiced?	For the most part, children in primary and intermediate grades are asked to perform (show and tell, oral reading, reciting poetry, etc.) without specific instruction. Very young children are encouraged in show and tell through teacher questions. Developing listening skills in young children involves teaching them to attend and encouraging them to ask questions. As children get older, the teacher may give guidelines to the class as a whole. When children begin to give speeches (usually in junior high school), they are given specific instruction in organizing ideas, developing the speech, and oral delivery strategies. Listening skills instruction tends to involve having students listen for specific elements in a performance and then asking them to respond to the performance.		Teachers teach the principles of effective communication directly. Teachers can emphasize either skills practice or behavior that requires the application of the skills, or both. Focus is on expanding students' abilities to understand and cope with their environment. Emphasis on both conceptual and experiential learning. Most skills are taught through activities carried out in groups; the activities are followed by class discussion led by the teacher. The teacher tries to maintain continuity from activity to activity and to give students recurring experiences, so that their learning will be reinforced.		The functional approach involves the use of exercises which (1) focus on one primary communication function, (2) are practical and worthy of students' attention; (3) involve as many students as possible; and (4) through effective discussion/leadership techniques, encourage the students themselves to provide observations on and evaluations of the exercise. The fundamental approach in the classroom is to provide exercises that involve activities that are highly familiar situations for the students, where they can easily imagine what to say and do. Lots of role playing is used.

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Speaking and Listening Instruction (Continued)

Goals	Activities Focus	Others*	Minimal Competencies	Others*	Functional
What kinds of learning experiences do students have?	Primary grades: show and tell, oral reading in unison, listening to teacher read or records. Primary and intermediate grades, middle grades: answering teacher questions or repeating after teacher, reciting in class, paraphrasing and summarizing, oral book reports, class plays, organizing and delivering speeches.		Role playing, discussion and small group activities are at the center of the instructional program. Some public performance.		Learning through a process of selecting oral communication strategies, implementing those strategies, and evaluating the effectiveness of the communication. Role playing, discussion, student/teacher and student/student interaction, and small group activities are at the center of the instructional program.
What is the setting in which learning takes place?	Primarily in school. In the early grades there is frequently a special place in the classroom for show and tell. As children grow older, oral performance tends to occur in front of classmates seated at their desks.		Children's own experiences are expanded upon, but activities are also designed by the teacher to add specific new skills to the students' repertoire. Activities increase in difficulty as students grow older. Activities may take the children into the community, where they learn to interact with a variety of people in a variety of contexts.		Children's experiences outside of school are used to create a functional, meaningful learning base. Activities may often take them outside of the classroom, where they can practice interacting with a variety of people in a variety of contexts.
How is the learning situation structured?	When activities take place, they are highly structured and formal. Show and tell, for example, involves each child speaking in turn while the others listen and then ask questions. Student performances are also formal situations. Because 25-30 students must perform, very little time, if any, is given to large group responses to performances. Small group activities may involve unison reading, preparing for a class play, occasional role playing.		The teacher designs specific activities for students, which allow them to practice existing and new skills, give students recurring experiences, become more challenging as students become more mature, and exhibit a high degree of continuity from activity to activity. Most activities are carried out in small groups, so that maximum information can be obtained.		The teacher arranges the environment to encourage as much interaction as possible, designs relevant, appropriate activities and provides adequate time for feedback from peers and for self-evaluation. There is a great deal of work in dyads (two students) and in small groups.

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Speaking and Listening Instruction (Continued)

Instruction	Activities Focus	Others*	Minimal Competencies	Others*	Functional
How do teachers respond to students' creativity?	Students are encouraged to be creative but are given limited opportunities to do so.		Students are encouraged to be creative. A constraint on student creativity is the responsibility to keep in mind the purpose and goal of the communication and the rights and responsibilities of other participants in the communication.		Students are encouraged to be creative. A constraint on student creativity is the responsibility to keep in mind the purpose and goal of the communication and the rights and responsibilities of other participants in the communication.
How are student "errors" viewed?	Student performances before the class are usually uninterrupted. The teacher may then comment on the performance either for the benefit of the whole class or in a student/teacher conference. Occasionally students are asked to practice some more and perform again. Often, students wait until the next assignment to have an opportunity to correct their problems.		Teacher takes the role of guide and facilitator, asking focused questions of individuals and groups. Peer responses and questions are also an important part of the process.		The teacher helps the students evaluate themselves and their peers when something seems to be going wrong in a communication. Students are encouraged to take risks. Though students may benefit from suggestions from the teacher, suggestions of this nature are not often incorporated into the students' communication systems.
How is instruction in various skills areas coordinated or integrated?	Oral performance, especially oral reading, giving speeches, and dramatic performances, is integrated with reading and writing instruction and occasionally with social studies instruction.		The use of oral communication skills is often directly related to the use of knowledge gained from content area instruction.		The relationship between content area instruction and oral communication instruction is critical throughout the school years. Content area teachers can contribute to the learning of speaking and listening skills by developing activities which relate content and oral communication skills to real-life experiences.
Assessment					
How is learning assessed?	Ongoing informal diagnosis by the teacher. Children are graded on their performances based on the informed judgment of the teacher. As they grow older, children are usually graded through the use of a teacher-developed list of criteria.		Ongoing informal diagnosis by the teacher. Assessment emphasizes the application of speaking and listening skills in familiar situations. Assessment is individualized, involving observations, self-evaluation, listeners' responses to messages and formal tests.		Evaluation of student progress rests in the student/teacher discussion of their observations and analyses of classroom efforts. The teacher's role is to observe and describe communication, summarize communication, and lead discussion about comparisons of communication behaviors. The teacher leads the students into making evaluations of themselves and their peers.

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INTEGRATED LANGUAGE ARTS

Characteristics of an Effective Integrated English Language Arts Program

Reading	Literature	Viewing/Observing
ADMINISTRATOR	**ADMINISTRATOR**	**ADMINISTRATOR**
is a strong and supportive leader	is a strong and supportive leader	is a strong and supportive leader
provides staff planning time	provides staff planning time	provides staff planning time
provides friendly and supportive environment	provides friendly and supportive environment	provides friendly and supportive environment
assumes teachers can impact student success	assumes teachers can impact student success	assumes teachers can impact student success
provides for staff development	provides for staff development	provides for staff development
supports program development	supports program development	supports program development
TEACHERS	**TEACHERS**	**TEACHERS**
assume all students can learn to read	assume all students can become lifelong readers	assume all students can improve viewing skills
use appropriate and interesting materials	provide time to read	provide opportunities to view/observe in the community
use time efficiently	encourage students to read other than assigned materials on their own	provide opportunities to describe visual perceptions—oral and written
establish routines	provide time for oral reading	provide opportunities to relate visual, drama, and media viewing to their lives
monitor student progress	encourage students to read widely in various literature	guide students to use literature, history, and so forth to improvise short dramas
assume they can impact student success	guide discussion about books	encourage students to clarify their objectives for television viewing
allocate sufficient time for learning	introduce a variety of good books	encourage students to analyze the impact of packaging and visual displays on buying patterns
maintain a balance between skill instruction and opportunities to read good literature	read a wide range of quality books	encourage students to find inferences while viewing
provide strong and supportive leadership	provide opportunities to develop into lifelong readers	encourage students to develop understanding and trust in their perceptions of body language
maintain clear and concise objectives	maintain clear and concise objectives	maintain clear and concise objectives
attend ongoing inservice	attend ongoing inservice	attend ongoing inservice
provide nonthreatening evaluations	provide nonthreatening evaluations	provide nonthreatening evaluations
encourage students to express and evaluate ideas	encourage students to express and evaluate ideas	encourage students to express and evaluate ideas
provide wait time for student response	provide wait time for student response	provide wait time for student response

INTEGRATED LANGUAGE ARTS

Characteristics of an Effective Integrated English Language Arts Program *(Continued)*

Composition	Listening	Speaking
ADMINISTRATOR	**ADMINISTRATOR**	**ADMINISTRATOR**
is a strong and supportive leader	is a strong and supportive leader	is a strong and supportive leader
provides staff planning time	provides staff planning time	provides staff planning time
provides friendly and supportive environment	provides friendly and supportive environment	provides friendly and supportive environment
assumes teachers can impact student success	assumes teachers can impact student success	assumes teachers can impact student success
provides for staff development	provides for staff development	provides for staff development
supports program development	supports program development	supports program development
provides for writing across the curriculum		
gives teachers time and opportunity to gain confidence in teaching composition		
TEACHERS	**TEACHERS**	**TEACHERS**
assume all students can learn to write	assume all students can enhance listening skills	assume all students can enhance speaking skills
provide opportunities for writing frequently with delayed instruction in grammar	recognize that listening can be taught	encourage interaction between student and student and student and teacher
evaluate writing in a nonthreatening manner	regularly have students repeat in their own words information they have heard	recognize that speaking improves through direct instruction
have students write for many audiences, in many styles, for different purposes using prewriting, drafting, responding, revising, editing as interactive recursive actions	have students follow oral directions	are good role models for standard English pronunciation and grammatical usage
write with students	provide for increasing amounts of oral directions to be followed	provide feedback
provide for interdepartmental cooperation on writing across the curriculum	provide opportunities to listen and describe aural perceptions	provide opportunities for students to speak to various audiences for different purposes, in different styles
provide specific instruction to improve writing skills	provide opportunities to analyze critically music and drama performances	emphasize clarity of oral communication
encourage students to express and evaluate ideas	provide structured lessons in listening	expand repertoire of communication opportunities
provide wait time for student response	maintain clear and concise objectives	maintain clear and concise objectives
attend ongoing inservice	attend ongoing inservice	attend ongoing inservice
maintain clear and concise objectives	provide nonthreatening evaluations	provide nonthreatening evaluations
	encourage students to express and evaluate ideas	encourage students to express and evaluate ideas
	provide wait time for student response	provide wait time for student response

ASSESSING ORAL COMMUNICATION

Instruction designed to develop communication competence should expand the range of communication experiences by providing opportunities, allow for practice, and evaluate the effectiveness of the experiences. Students at all grade levels use the five communication functions; more experienced and older students employ them at more sophisticated levels. (See Appendix D for Speech Communication Association Standards for Effective Oral Communication Programs.)

EVALUATING LISTENING AND SPEAKING SKILLS

"Communication does not thrive in a climate of evaluation..." (Gibb, 1961). Face-to-face communication is a high-risk activity whether it is being formally evaluated or not. Command speaking performances tend to produce anxiety even among students who are usually comfortable speaking in group settings. Not all communication experiences need to be evaluated.

Teachers should employ various strategies to assess students' communication experiences. Informal and formal assessment can occur in classroom contexts. Informal situations might include communicating with a peer; a formal situation would be a speech on a given topic. The classroom environment needs to encourage interaction among students, between students, between teacher and student, and between students and significant others invited to classrooms.

Students need to have feedback in order to expand their communication skills. Feedback may be provided by peers as well as the teacher. Students can evaluate themselves; they can develop criteria for judging their effectiveness in a given situation.

ISSUES RELATIVE TO ASSESSING ORAL COMMUNICATION

A need exists for instruments that accurately assess students' speaking and listening abilities and reflect classroom instruction. Accurate formal standardized assessment of these skills, however, presents educators with a challenge.

Although communication skills are interrelated, using reading and writing skills assessment instruments to measure speaking and listening skills is not adequate. Researchers have identified the following concerns with standardized evaluation procedures for speaking and listening:

- It is oftentimes difficult to find a published test that measures the skills students have been taught (Rubin et al., in preparation).

ASSESSING ORAL COMMUNICATION

- Although many tests of speaking ability involve speaker performance, teachers and administrators face serious obstacles: the test, rater reliability, time, and equipment needs (Brown, 1982; Rubin, et al., in preparation).
- Published tests measure a wide range of skills including attitudes about communications, communication apprehension, and ability to recognize standard English in a written passage (Brown, 1982; Rubin, et al., in preparation).
- Less is known about speaking and listening as curricular areas than reading and writing (Thaiss and Suhor, 1984).
- Speech communication educators agree that speaking and listening skills should be an integral part of the curriculum; they do *not* agree on how they should be taught (Thaiss and Suhor, 1984).

CRITERIA TO EVALUATE ASSESSMENT INSTRUMENTS AND PROCEDURES

Responding to concerns relative to evaluating assessment instruments and procedures for speaking, the Massachusetts Department of Education sponsored a project which compiled information about speaking and listening assessment instruments. They developed a set of criteria for evaluating tests and procedures for assessing speaking and listening skills. Endorsed by the Speech Communication Association, these guidelines address content, administration procedures, reliability, and validity. Listed below are the endorsed criteria:

- Stimulus materials should require the individual being tested to demonstrate skills as a speaker or listener.
- Assessment instruments and procedures should clearly distinguish speaking and listening performance from reading and writing ability, i.e., inferences of speaking and listening competence should not be made from tests of reading and writing, and directions and responses for speaking and/or listening tests should not be mediated through reading and writing modes.
- Assessment instruments and procedures should be free of sexual, cultural, racial, and ethnic content and/or stereotyping.
- Assessment confirming presence or absence of skills should not be confused with other testing to determine why individuals demonstrate or fail to demonstrate the skills.

EVALUATING ORAL COMMUNICATION

- Assessment should emphasize the application of speaking and listening in familiar situations; i.e., stimulus material should refer to the situations familiar to the individual being tested, and responses should be evaluated for demonstration of skills rather than accuracy of content.
- Assessment should allow for various communication settings rather than be limited to students in one setting.
- Assessment should involve situations that allow for a range of acceptable responses.
- Assessment should demonstrate that outcomes are more than just chance evidence.
- Assessment should provide results that are consistent with other evidence that might be available.
- Assessment should have content variability.
- Assessment procedures should be standardized and detailed enough so that student responses will not be dependent on administrator's skills in administering the procedures.
- Assessment procedures should be as free as possible of such negative outcomes as undue stress or anxiety.
- Assessment procedures should be practical in terms of cost and time.
- Assessment should involve simple equipment.
- Assessment should be suitable for the individual being tested (Jandt, 1982).

REASONS FOR EVALUATING ORAL COMMUNICATION

The role of oral communication assessment can be program evaluation or individual student evaluation. Program evaluation may benefit students, the curriculum, and the teacher. District feedback can be used to strengthen course of study and curriculum, to develop intervention strategies, and to provide teacher inservice in areas needed. Loban (1976) has observed that "the language arts curriculum inevitably shrinks or expands to the boundaries of what is evaluated." He suggests that assessment may actually promote communication education in the schools.

In addition test results may be used for individual evaluation. Teachers would then receive feedback on individual student competencies, making it possible to provide intervention and needed instruction.

COMPETENCIES—ORAL COMMUNICATION

COMPETENCIES STUDENTS SHOULD ACHIEVE IN SPEAKING AND LISTENING

The Speech Communication Association in 1977-78 established a task force to identify the speaking and listening skills graduates should attain. This task force established three criteria for association consideration: functional (needed by adults), educational (appropriate for development in a school setting), and general ability (needed and used across the nation, in different cultures, by members of all socioeconomic groups, for all careers and life goals). The Speech Communication Association task force recommended that its guidelines be used to develop new curricula or to modify existing curricula. The Speech Communication Association guidelines for minimal speaking and listening competencies for high school graduates are found in Figure 12.

COMPETENCIES—ORAL COMMUNICATION

Communication Education

Figure 12

Guidelines for Minimal Speaking and Listening Competencies for High School Graduates*

I. *Communication Codes.* **This set of skills deals with minimal abilities in speaking and understanding spoken English, and using nonverbal signs (e.g., gestures and facial expressions).**

Competencies	Application Examples		
	Occupational	Citizenship	Maintenance
A. Listen effectively to spoken English.	Understand directions given by job supervisor.	Understand directions given on TV or radio on procedures necessary to vote.	Understand weather bulletins broadcast on radio or TV.
	Understand complaints and needs of customers.	Understand directions to a jury from a judge.	Understanding a doctor's directions for taking prescribed medication.
	Understand suggestions and questions of fellow workers.	Understand directions given by policeman.	Understand a plumber's suggestions for preventive household maintenance.
B. Use words, pronunciation and grammar appropriate for situation.	Use appropriate language during employment interviews.	Use language understood by members of diverse groups at civic meetings.	Describe an ailment so that a doctor can understand the symptoms.
	Use words, pronunciation, and grammar which do not alienate co-workers.	Use inoffensive words when expressing political views.	Use language understood by a policeman when making a complaint.
	Use words understood by co-workers.	Use language understood by public officials.	Use language understood by a banker when making a loan application.
C. Use nonverbal signs appropriate for situation.	Use appropriate gestures and eye contact during employment interviews.	Use appropriate facial expressions and posture when expressing your point of view at civic meetings.	Use gestures which enhance a child's understanding of how to perform a household task.
	Use appropriate facial expressions and tone of voice when conversing with a supervisor.	Use appropriate nonverbal signs when campaigning for a political candidate.	Use gestures which enhance a friend's understanding of how to play a game.
	Use gestures which aid a co-worker in learning to perform a production task.	Use appropriate nonverbal signs when engaging in informal discussions of political views with friends.	Use nonverbal signs to indicate sympathy to a friend.

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COMPETENCIES—ORAL COMMUNICATION

D. Use voice effectively.	Use sufficient volume when making a presentation to a large group in an on-the-job setting.	Speak clearly and loudly enough to be heard in public debate or discussion.	Speak with appropriate rate, volume and clarity in social conversations.
	Use appropriate volume when conversing with a customer via telephone.	Speak with appropriate rate, volume and clarity when expressing your views to an elected official.	Speak with appropriate rate, volume and clarity when reporting a fire or accident.
	Speak with appropriate rate, volume and clarity when conversing with your supervisor.	Speak clearly and loudly enough to be heard and understood when giving testimony in court.	Speak with appropriate rate, volume and clarity when soliciting funds for a charity.

What Should Be Assessed?

II. *Oral Message Evaluation.* This set of skills involves the use of standards of appraisal to make judgments about oral messages or their effects.

	Application Examples		
Competencies	Occupational	Citizenship	Maintenance
A. Identify main ideas in messages.	Identify the task to be performed when given instructions orally.	Select main ideas when listening to political speeches.	Obtain main ideas in messages concerning health related news.
	Recognize performance standards for work assigned orally.	Identify key points in broadcast interviews with political candidates.	Identify main ideas in broadcast messages about tax return preparation.
	Recognize commitments, promises, threats, and commands.	Identify critical issues in trial testimony.	Identify main ideas in a contract agreement.
B. Distinguish facts from opinions	Obtain factual information about job opportunities.	Distinguish between facts and opinions in political speeches.	Distinguish facts from opinions in advertisements.
	Distinguish between facts and opinions in customer complaints.	Distinguish between evidence and opinion in testimony.	Distinguish facts from opinions with respect to effective illness treatment.
	Distinguish between facts and opinions in labor-management disputes.	Distinguish between fact and opinion in newscasts.	Distinguish facts from opinions regarding nutrition.

COMPETENCIES—ORAL COMMUNICATION

C. Distinguish between informative and persuasive messages.	Distinguish between informative and persuasive messages in a job interview.	Identify when being subjected to propaganda.	Identify when being subjected to a sales presentation.
	Distinguish between informative and persuasive messages from a union organizer.	Distinguish between informative and persuasive messages of politicians.	Distinguish between informative and persuasive messages about purchasing on credit.
	Distinguish between informative and persuasive messages of management.	Distinguish between informative and persuasive messages of trial attorneys.	Distinguish between informative and persuasive messages about nonprescription drugs.
D. Recognize when another does not understand your message.	Recognize lack of understanding in other employees.	Recognize when another doesn't understand your position on a public issue.	Recognize when another family member doesn't understand your instructions.
	Recognize when a job interviewer doesn't understand your explanation of your work experience.	Recognize when a public official doesn't understand your request.	Recognize when a doctor doesn't understand your description of your illness.
	Recognize when a customer doesn't understand your directions for product use.	Recognize when a judge does not understand your testimony.	Recognize when a salesperson doesn't understand your request.

Communication Education

III. *Basic Speech Communication Skills.* This set of skills deals with the process of selecting message elements and arranging them to produce spoken messages.

	Application Examples		
Competencies	Occupational	Citizenship	Maintenance
A. Express ideas clearly and concisely.	Make a report to your job supervisor.	Describe a desired course of political action.	Explain an appliance malfunction to a repair person.
	Explain job requirements to a new employee.	Describe an accident or crime to a policeman.	Explain an unfamiliar task to a child or other family member.
	State clearly relevant information about your work experience when applying for a job.	Explain citizens' rights to another.	Explain your values to your child or a friend.
B. Express and defend with evidence your point of view.	Express and defend your view in a union meeting.	Express and defend your view in a political discussion.	Express and defend your refusal to accept products or services you didn't order.
	Express and defend your suggestions for changes in job conditions.	Express and defend your innocence in court.	Express and defend your faith or religion.
	Express and defend your reasons for job absence to your supervisor.	Express and defend your position in a city council meeting.	Express and defend your feelings in a family discussion.

COMPETENCIES—ORAL COMMUNICATION

C. Organize (order) messages so that others can understand them.	Use a chronological order to explain a complex business procedure to a co-worker.	Use a topical order to explain your political views.	Use a problem-cause-solution order to explain your financial position when applying for a loan.
	Use a topical order when explaining production problems to a supervisor.	Use a cause-effect order when giving an accident report.	Explain to your child how to prevent accidents using a cause-effect order.
	Use a problem-cause-solution order when making a suggestion to a supervisor.	Use a chronological order to explain your complaint to an elected official.	Use a chronological order to explain to a mechanic the development of an automobile malfunction.
D. Ask questions to obtain information.	Obtain information about correct job performance procedures.	Obtain information from public officials about laws and regulations.	Obtain information about interest rates for purchases bought on credit.
	Obtain information about job benefits.	Obtain information about another's evidence on a political issue.	Obtain information about your credit rating.
	Obtain suggestions about how to improve your job performance.	Obtain information about a political candidate's views.	Obtain information about product safety.
E. Answer questions effectively.	Answer a potential employer's questions about your qualifications.	Answer questions about your position on public issues.	Answer a doctor's questions about an illness you have.
	Answer customer questions.	Answer questions of a census taker.	Answer a tax auditor's questions.
	Answer a supervisor's questions about your job performance.	Answer questions as a witness.	Answer a child's questions so that the child understands.
F. Give concise and accurate directions.	Direct co-workers or subordinates in performing unfamiliar jobs.	Give directions to another about the procedures necessary to vote.	Teach your child how to play a game.
	Instruct customers about product use.	Give directions to another about the procedures necessary to file a tax return.	Instruct repairpersons on how you want some repair made.
	Instruct an employee about improving job performance.	Give directions to another about the procedures necessary to appear before the city council.	Teach your child what to do in case of fire.
G. Summarize messages.	Summarize oral instructions given by your job supervisor.	Summarize the position of a political candidate on a campaign issue.	Summarize a public service message on auto safety.
	Give a summary of customer suggestions to your job supervisor.	Summarize the arguments for and against a controversial issue.	Summarize for family members a telephone conversation.
	Summarize your qualifications in a job interview.	Summarize for another the laws/regulations pertaining to some action.	Summarize for family members the family financial position.

COMPETENCIES—ORAL COMMUNICATION

What Should Be Assessed?

IV. *Human Relations.* This set of skills is used for building and maintaining personal relationships and for resolving conflict.

Competencies	Application Examples		
	Occupational	Citizenship	Maintenance
A. Describe another's viewpoint.	Describe the viewpoint of a supervisor who disagrees with your evaluation of your job performance.	Describe the viewpoint of a friend with whom you disagree about public issues.	Describe the viewpoint of a retail store manager to whom you return merchandise.
	Describe the viewpoint of a co-worker who disagrees with your recommendations.	Describe the viewpoint of a legislator who proposes a law you oppose.	Describe the viewpoint of your spouse when you disagree on a major decision.
	Describe the viewpoint of union officials in a contract dispute.	Describe the viewpoint of a jury member with whom you disagree.	Describe the viewpoint of your neighbor who complains about your children's behavior.
B. Describe differences in opinion.	Describe differences in opinion with co-workers about work related issues.	Describe differences in opinion with a legislator about proposed legislation.	Describe differences in opinion with spouse about child rearing practices.
	Describe differences in opinion with your supervisor about the steps necessary to accomplish a goal.	Describe differences in opinion with other jurors.	Describe differences in opinion with your doctor regarding health care.
	Describe differences in opinion with customers about product performance.	Describe differences in opinion in a zoning hearing.	Describe differences in opinion with spouse about the responsibility for household chores.
C. Express feelings to others.	Express personal reactions to changes in job conditions to your supervisor.	Express feelings of anger to your city councilperson.	Express dissatisfaction to a store clerk.
	Express satisfaction to a co-worker about his/her work.	Express your positive reactions to an elected official's work.	Express feelings of approval to your child for his/her school achievement.
	Express feelings of dissatisfaction with co-workers regarding the quality of work interactions.	Express feelings of disapproval regarding a legislator's position.	Express feelings of sympathy to a friend whose parent has died.
D. Perform social rituals.	Introduce yourself at the beginning of a job interview.	Introduce a motion at a public meeting.	Make small talk in casual social settings.
	Greet customers.	Request an appointment with an elected official.	Introduce strangers to one another.
	Conclude a conversation with your employer.	Introduce a speaker at a political rally.	Introduce yourself.

VISUAL LITERACY

CHAPTER V
VISUAL LITERACY

WHAT ARE THE CHARACTERISTICS OF AN EFFECTIVE VISUAL LITERACY PROGRAM?

DEFINITION OF VISUAL LITERACY

Observing/viewing may be defined as the creative process of attending to the properties and patterns of visual, auditory, and kinesthetic media while actively using these senses and the mind to go beyond information given in search of meaning and significance. Sensory data is received from the environment through seeing, hearing, touching, tasting, and smelling. Viewing/observing skills include perceiving, analyzing, relating, understanding conventions and techniques, interpreting, evaluating, and using language which is appropriate to the sensory data.

VISUAL LITERACY AS PART OF THE CURRICULUM

Although all of our senses receive messages from the environment, it is primarily the messages received through seeing and hearing that are deliberately organized to communicate. Development of viewing and listening skills enables the individual to understand both the obvious dramatic and the subtle suggestive messages inherent in media, the man-made environment, visual and performing arts, and literature.

Today's world is one of visual messages. These images create a dialogue between the seen and the seer. Television, films, newspapers, magazines, packaging, signs, and environmental design in cities, businesses, stores, and homes all communicate with nonverbal messages. These messages affect the way people think, act, and value. Companies pay perception researchers to identify visual phenomena that catch the eye and attention. Alsop in *The Wall Street Journal* (1984) discusses how important the color of packages, logos, and signs can be in catching the consumer's eye. A package designer is quoted as saying, "Color goes immediately to the psyche and can be a direct sales stimulus."

Sound and acoustical environments may also be designed for a particular effect on the hearing individual. Consider, for example, how the playing of holiday music influences shopping, how a major department store used singing canaries to influence spring purchasing when snow was on the ground, and how a marching band stirs fans with the excitement of group identity. Students must become critical receivers of visual and auditory messages in order to manage them for their own purposes.

VISUAL LITERACY

Concern exists that students be able to understand, use, and control the complex symbol system of the electronic media in order to function fully in today's society. The National Council of Teachers of English (1984) states

> We believe that communication today and in the future will demand the ability to understand, use, and control more complex symbol systems in order to function competently. Thus, teaching students to discover meaning and to communicate effectively now requires knowing how electronic media function in the development of language, thought, and knowledge in our culture.

Television, including film, news reporting, discussion programming, political broadcasting, and advertising, has become the primary source of information for today's society. It is the major engager of students' attention. Communication through manipulation of visual and auditory qualities and patterns is basic to this electronic media. Students must possess a knowledge and understanding of electronic media to make decisions critically and skeptically about programming and advertising. As the National Council of Teachers of English (1984) points out

> ...Students can develop the analytic thinking processes of a broader-based literacy through film-making experiences (as well as writing experiences), through discussions of television dramas (as well as short stories), and through consideration of values and stereotypes that appear in commercials (as well as in novels and essays). (See Appendix E for full text of the National Council of Teachers of English statement on integrating media and the language arts.)

The man-made environments in which people work, shop, and live communicate both subtly and dramatically. Traffic patterns, lighting, packaging colors, pictures, graphic styles, and object arrangement in the stores in which they shop are designed to communicate subtle appeals. Home and work environments are designed for individual identity, group identity, and practical utilitarian purposes. One is often impressed or "turned off" through visual communication. Under the influence of the designed environment, one may slow down, become excited or receptive, identify with something, or have a mood enhanced or altered. Structures and objects of personal environments, neighborhoods, and cities communicate values, social problems, and cultural identity. Awareness of the visual and auditory impact accompanied with opportunities for discussion can bring about understanding, knowledge, and desire for change or improvement. Illiteracy in nonverbal communication, i.e., viewing/observing, causes looking but not really seeing; hearing but not really listening.

TEACHING VISUAL LITERACY

Another broad area of nonverbal communication requiring educated viewing/observing is the area of fine and performing arts. Although literacy in these areas is often the domain of specialist teachers, the arts can stimulate perception and oral and written communication. Written metaphor, simile, and description often derive from sight and sound perceptions linked with the arts or the aesthetic qualities of the arts. One speaks and reads of "loud colors," "smooth lines," and "cool sounds." Students need to see, hear, and understand the nature and significance of thoughts, feelings, and ideas expressed through art, music, dance, and drama to participate more fully in our society and culture.

Descriptive, critical, and analytic conversation and composition can be taught in the context of viewing/observing the arts. Research has shown that "...language itself derives from our perceptions; our use of language reflects nuances of our perceptions and the relative importance of specific experiences in our lives...A rich vocabulary for color, line, and other sensory qualities can help us discover clues to the expressive meanings we see" (Chapman, 1978, p. 72). Language cannot adequately reveal the art form. The process of "talking about art," however, can enable students to overcome tendencies to perceive only the general features rather than the specific perceptual qualities of the art or environmental artifact. It can help students bypass stereotyping and preconceived ideas.

PROCESSES RECOMMENDED FOR TEACHING VISUAL LITERACY

Three processes listed below are recommended for developing language, perceptual competency, and critical viewing/observing. While each was developed for use in a different field of study, they parallel one another. They ask students to become personally involved in the process of being aware of perceptions, ideas, feelings, and values. The processes are methods for talking about the arts and examining observational experiences. These methods develop observational and evaluative competence and can be used with all types of sensory data. They can be applied to awareness experiences ranging from basic concrete to the abstract. Moreover, they can be employed with individuals and in groups.

Process I. Talking About the Arts: A Process Approach

There are four levels to this process approach:

Level I—Description. This level involves the teacher asking students to describe what they see (saw), hear (heard), feel (felt), specifying as much detail as possible. The teacher solicits recall or observation of direct phenomena—the outer appearances—as noted by the students.

- Identify medium, instruments, materials, basic movements (skips, hops, and so forth), key expressions.
- Describe subject(s) of the painting, poem, cereal box, television, documentary, and so forth.
- Describe aesthetic elements (shapes, colors, sounds, identifiable movements, rhythm, tempo, gesture, and so forth).

At this level students become involved in taking inventory of everything perceived during experiences using their five senses.

Level II—Analysis. Analysis challenges students to go beyond description and perceive the organization and relationships of the work. They must relate the elements described to each other—color to the subject, tempo to the character, gesture or energy to the work. Compositional aspects such as rhythm, harmony, balance, and proportion are considered. How is it put together? Craftsmanship? Musicianship? Technique? Analysis involves comparing and contrasting two or more related items or sections of the same. It involves establishment of logical relationships.

Level III—Speculation. Level III challenges students to speculate and create analogies. What could it mean? Students discuss moods, feelings, emotions, expressive qualities. They identify personally with animate and inanimate objects pictured or actions taken in related events of a story, play, dance, or news broadcast. Students are asked to empathize with the objects' feelings, sounds, and so forth. Imagination is prime.

Level IV—Evaluation. Assessment of the work on the basis of the foregoing discussion comprises the evaluation phase. The student must justify all judgments based on previous statements and make personal decisions as to the artist's, composer's, author's, or photographer's intent or meaning. Questions to be answered include—How effective is the work? Does it communicate, involve, stimulate? The teacher must be able to accept divergent thinking and diversity of individual valuing and meaning. There are no absolute answers.

Process II. Inquiry

Inquiry can be used to examine experiences in all areas of the curriculum. Stoddard (1981) proposes a four-level hierarchy of questioning.

Level 1. Description Questions solicit recall or observations of information, fact, or description.

Activities tend to be imitative, i.e., Show me...

TEACHING VISUAL LITERACY

Level 2. Explanation Questions solicit theorizing, calling for the use of information or fact to establish logical relationships.

Activities might require discriminating and making choice, i.e., What might be a better way?

Level 3. Expansion Questions solicit exploratory responses, calling for the use of information or fact in creative or imaginative ways to build new relationships.

Activities generate unique ways, i.e., Suppose that...What if...? Let's imagine...

Level 4. Evaluative Questions solicit responses which reveal a personal bias, preference or value, or a judgment based on appropriate data.

Activities foster comprehension, understandings, accommodations, and further pursuits, i.e., How did you come to select this means? What would you change and how? What would you like to try now?

Process III. Response Level

Judy's Response Levels. A third, related approach to critical conversations was developed by Judy (1974). He proposes a four-level developmental system. This method was designed to elicit the necessary ability to go beyond the printed word when reading literature.

Level 1. Understanding

Teacher inquires for basic meaning, i.e., Who? What? When? Where?

Student discovers meaning through questions.

Level 2. Interpreting

Teacher inquires about relationships among characters, settings, plots, and so forth within literature, i.e., How do...? Why did...?

Student discusses beyond the surface, finds levels of meaning, connects to personal experiences, notes relationships, probes into parts.

Level 3. Relating

Teacher encourages students to bring their own values and experiences to the literature, i.e., How would...? Can you recall...? Have you ever...? How did you feel when...?

Student draws from own personal experiences, concerns, interests, ideas; asks questions of self.

RESEARCH — NONMEDIA

Level 4. Exploring Beyond the Text

Teacher searches for related ideas and ways of extending the discussion into new areas.
Student discusses, suggests other reading, sees/prepares films, prepares posters, creates own literature, participates in dramatic experiences.

LINKING THE VERBAL AND NONVERBAL

Print media, pictorial message, visual and aural perception, imagery and imagination come together in the reading process. Pictures in literature often extend the text into new realms. Words selected by authors require students to produce images in their minds and to use imagination to comprehend full meaning. Sentences have cadences. Words have rhythm. Without educated perception, imagery is often inadequate to the task of building complete understanding from the printed word. Imagination derives from imagery. It enables students to go beyond, read between the lines, construct patterns, and perceive implied meaning. Without imagination reading is mechanical (Engel, 1978).

EVALUATING VISUAL LITERACY

Nonverbal communication may be representative, conveying information about objects, people, and events. It may be expressive, communicating feeling, values, and identity. It may be of aesthetic value, having beauty, rightness, or "intrinsic interestingness." All of these functions require attention for optimum nonverbal literacy.

Evaluation in the area of viewing/observing should be considered on qualitative as well as quantitative dimensions. Testing based upon curricular objectives is only one way of revealing a student's understanding of these areas. Understanding is revealed when students use communicative elements such as shape, line, color, rhythm, and timing in creating communicative artifacts such as packaging designs, films, cartoons, or advertising posters. To augment objective and essay testing with qualitative information, teachers should use anecdotal records of d scussions, student interviews, and student questionnaires.

RECENT RESEARCH RELATIVE TO NONMEDIA

The following significant understandings are based on research in nonmedia areas covered by viewing/observing designation:

- The arts offer an extraordinary range of nonliteral meanings; they play a significant role in enabling students to develop viewing/observing skills.

RESEARCH — TELEVISION

- A dress-up corner *and* a bookshelf in kindergarten may be in the best interests of students who are learning to read.
- Writers of literature "rely on the open-mindedness of interpretation and provide the reader with verbal raw materials needed for creation of meaning."
- The arts are languages of comprehension: thinking, knowing, receiving, and expressing information.
- The use of observational processes with students aids in development of visual literacy, helping individuals to understand and arrange the visual environment.
- Drawing from observation has a strong impact on the memory of visual stimuli in both verbal and drawn modes.
- Students use symbols to manipulate, contemplate, and create in cognitive activities such as science, mathematics, and the arts.
- What one sees depends largely on the aims and purposes one brings to the situation.
- Visual information processing, like verbal information processing, succeeds according to its compatibility with cognitive structure or prior knowledge.

RECENT RESEARCH RELATIVE TO TELEVISION

Television, particularly, has become a major engager of students' attention. Instruction keyed to developmental needs is essential if students are to determine criteria by which to evaluate their viewing patterns and develop understanding necessary for critical and skeptical viewing of programming and advertising. The research follows:

- Visual images are basic languages that communicate; they also serve as a component of thinking and knowing.
- Visual language is basic to an understanding of the communication process.
- The average college freshman has viewed twenty times more movies than the number of novels read.
- Attending to television occupies more of a student's time during the school years (15,000 hours) than does the school curriculum (11,500 hours).
- Television influences teenagers' social attitudes, dating expectations, knowledge of occupations, and perceptions of the world.
- Primary-age students are heavy television viewers and are potentially more vulnerable to television's influence than other age groups.

CRITICAL VIEWING

- Television advertising leads students to make inferences about products, prefer advertised products over nonadvertised ones, make purchase demands on parents, and develop attitudes that may contribute to the acquisition of materialistic values.
- Students can be taught to be more critical of commercial appeals.
- Students are able to apply learned television literacy to discussion about television reality, selectivity, and reasoned judgment.
- Understanding of visual images results from a dialogue between the artist's shaping and the viewer's experientially formed schema which encourages viewer selection.

DEFINITION OF CRITICAL VIEWING

The United States Office of Education (1978) has defined critical television viewing skills as "those factors which enable a person to distinguish among a wide range of program elements so that they can make judicious use of their viewing time."

CRITICAL VIEWING COMPETENCIES

The Far West Laboratory for Educational Research and Development in its 1980 textbook built a critical television viewing skills curriculum on the following identified competencies:

- ability to evaluate one's personal goals and watch television based on those goals
- ability to question the reality of television programs by evaluating the images and messages chosen to meet the television industries' goals
- ability to recognize arguments employed on television and to counter argue. Repetitious persuasive messages about values and life choices must be identified, evaluated, and countered.
- ability to recognize the effects of television on one's own life, e.g., leisure time, health, productivity, career aspirations, aggression, and stereotyping

DRAMA/THEATER

CHAPTER VI
DRAMA/THEATER IN THE ENGLISH LANGUAGE ARTS

WHAT IS THE ROLE OF DRAMA/THEATER IN THE INTEGRATED ENGLISH LANGUAGE ARTS PROGRAM?

DEFINITION OF DRAMA

Drama is a student-centered process rooted in the natural play of children. It encourages students to draw on previous perceptions, knowledge, and feelings; to manipulate imaginatively and give personal meaning to these experiences in a new context—the drama. Idea, action, character, and dialogue are spontaneously improvised by the student and are not audience-directed.

DEFINITION OF THEATER

Theater is an audience-centered activity focused on a product—the play. It involves the student in creating idea, character, and action to produce and dialogue scenes which are directed for a viewing audience. In theater a merger of other creative arts occurs. Theater utilizes sound—including music, language, and auditory effects of actions; movement—including actions, gestures, and dance; and spectacle—the designed visual effects of scenery, costumes, props, and lighting. In theater students are involved in literary, productive, creative, expressive, and promotional activities.

DRAMA/THEATER AS PART OF THE CURRICULUM

The essence of drama/theater is to examine conflict or dilemma and find resolution. Examining conflict and finding resolution are essential when

- reading or writing plays
- interpreting or creating characters
- thinking, imagining, listening, and creating action and dialogue for classroom drama
- designing and producing the play's visual symbolism such as scenery, lighting, and costuming

RESEARCH — DRAMA/THEATER

Drama/theater brings together five aspects of thinking which comprise the English language arts curriculum: reading, writing, listening, speaking, and viewing. Students may develop **speaking** fluency through spontaneous creations of relevant dialogue in drama, through the oral interpretation of character in theater, and through descriptive analytic and critical discussions of drama and theater experiences. **Listening** is critical if students are to create appropriate improvisations, interpretations, or critical assessments of drama/theater. Students involved in improvisational drama must use critical listening and select oral language for the situation. These dramas can reinforce or extend reading skill development or the study of literature. Thinking is challenged. Audience members are challenged to **view** critically, to discuss what they have viewed, and to write either descriptive, analytic, interpretive, or evaluative reviews of the drama.

The skills of **reading** and **writing** may be developed toward specialized use in drama/theater experiences. Creative drama allows the student to become the character or to experience the drama's conflict in a personal way. Reading or writing plays requires aesthetic, symbolic, and imaginative sensitivity and understanding. Plays communicate with action, not solely with words, thus requiring students to read and write in a specialized manner. Reading theater criticism and writing critical, analytic, or descriptive reviews of professional and student productions can enhance the reading, writing, and **thinking** skills of students at all levels.

Nonverbal communication, an often neglected aspect of English language arts, is also critical to drama/theater. Students develop perceptions, skills, and understandings of visual design, body language, and aural and oral symbolism through drama/theater participation.

RECENT RESEARCH RELATIVE TO DRAMA/THEATER LEARNING

The following statements reflect recent research about drama/theater learning:

- Both verbal and nonverbal behavior are central to the drama process.
- Experiences in creative drama foster growth in verbal and nonverbal skills.
- Drama emphasizes right-hemisphere and integrated-brain processing modes.

RESEARCH — DRAMA/THEATER

- Major authors in the field of creative drama list cognitive objectives for teaching creative drama about fifty percent of the time (Ritch, 1983).
- Many aesthetic, affective, and psychomotor benefits of creative drama may result only from the use of creative drama.
- Intense and prolonged creative theater experiences emphasizing improvisation, choreography, blocking, and sociodrama techniques produced significantly higher creativity test scores (Clements, et al., 1982).
- Students more experienced in drama rated higher in the areas of intellectual curiosity, imagination, and the desire to recombine things and ideas in innovative ways on tests of creativity than those less experienced in drama (Clements, et al., 1982).
- In interview research with students and teachers, students referred more frequently to the importance of talk and the unique possibilities for language use in the drama experience than did teachers (Collins, 1981).
- Improvisational dramatics can significantly increase a student's self-confidence, self-acceptance, and spontaneity or openness to experience (Huntsman, 1982).
- Creative drama participation can increase children's use of projective language—the language of empathy, prediction, and imagination (Snyder-Greco, 1983).
- A significant increase in the quantity of children's language was documented after participation in creative drama activities (Snyder-Greco, 1983).
- Creative drama participation increased students' skills in dialogue and conversation (Snyder-Greco, 1983).
- Reading readiness was positively influenced by creative drama with kindergarten students (Vitz, 1983).
- Dramatic play with study materials resulted in greater reading comprehension than did discussion or drawing (Vitz, 1983).
- Reading achievement in elementary years was significantly greater for students using self-directed dramatization techniques where students chose a story, read it together, acted it out, and discussed it (Vitz, 1983).
- Drama activities interpreting reading material were more effective than workbooks in improving students' reading comprehension (Vitz, 1983).
- Participation in creative drama positively influenced attitudes toward reading in sixth graders (Vitz, 1983).

ROLE OF DRAMA/THEATER

- Production of video dramas where students chose topics, wrote scripts, acted them out, and ran video equipment had a positive effect on the language growth of noncollege-bound ninth graders (Harris and Rosenberg, 1983).
- Twenty-one of thirty research studies in creative drama showed statistically significant improvement in language test results (Harris and Rosenberg, 1983).
- Involvement in story theater (prompted or scripted role taking) appeared to be an effective means of eliciting complex linguistic structures in story retell tasks (Harris and Rosenberg, 1983).
- Creative drama participation significantly improved speech articulation in first and second graders with speech problems (Harris and Rosenberg, 1983).
- Creative drama was successful in promoting affective response to literature in adolescents (Harris and Rosenberg, 1983).

ROLE OF DRAMA/THEATER IN THE ENGLISH LANGUAGE ARTS

Drama/theater promotes

- critical understanding through reading, writing, and expressing orally descriptive, analytic, and critical views of drama/theater

  personal fulfillment through participation in drama/theater experiences which develop skills in the areas of theater arts
- aesthetic valuing of drama/theater as an art form
- understanding of how the play has been used historically and contemporarily to express the ideas, beliefs, values, and understandings of people
- understanding of the play as "literature meant to be seen"
- understanding the play as a reflection of the historical culture of a people in a particular time and place
- drama/theater awareness in its many forms in contemporary society and in the students' own communities
- awareness of the aesthetic, symbolic, and imaginative aspects of the play as literature and theater
- understanding of drama/theater as an expression of values and beliefs of people, historically and culturally

CHAPTER VII
TECHNOLOGY: COMPUTERS AND WORD PROCESSORS

WHAT IS THE PLACE OF TECHNOLOGY IN THE ENGLISH LANGUAGE ARTS?

DEFINITION OF COMPUTERS

Computers are defined as electronic tools (hardware) used to process data, communicate information, and solve problems. In classroom applications the computer processes, communicates, and solves. An operator-controlled keyboard and programs (software) provide electronic signals which are interpreted by the computer into written and/or graphic formats. These formats are displayed on a television screen. A wide variety of computer-based programs are available including word processing, math-logic, simulations, teaching/learning exercises, and information storage/retrieval. The most widely used is word processing (Hunter, 1983).

DEFINITION OF COMPUTER LITERACY

Recently many writers have spoken to the issue of "computer literacy" in English language arts programs with interesting results. One author notes, "Today the number one use for microcomputers in schools is computer literacy, that is, teaching students skills in knowing what to do with a microcomputer when they encounter them in the real world" (Cohen, 1983). Wilson (1981) broadens this view by stating the term implies an interdisciplinary approach. The first word "computer" embodies the traditional elements associated with mathematics and science curricula; the second word "literacy" is linked to English language arts and the ability to communicate. Is computer literacy, then, an educational need with which English language arts teachers must contend (Bell, 1980)? Will computers represent the reading and writing of the twenty-first century?

Computerized methods of storage and retrieval have been devised. If present literacy skills are transposed to that of computer technology, new skills will indeed be needed to access, utilize, and store knowledge. Teaching literacy skills has always been the responsibility of English language arts teachers. A newly-gained responsibility of English language arts teachers will be to teach an expanded concept of literacy that includes computers.

COMPUTERS FOR INSTRUCTION

STEPS TO BECOMING COMPUTER LITERATE

To become computer literate, teachers should

- acquire a base of knowledge in educational computing; read about computers and experiment with them
- plan a more formal computer education for themselves
- where appropriate, put a computer-assisted lesson into weekly lesson plans
- become familiar with the available resource materials (see page 93 for Ohio Department of Education resources)
- find out what features in programs attract and hold students' attention
- learn to use a word processor
- review school's curriculum in light of today's technology and find ways to integrate the technology to fit students' needs
- work with the district computer expert
- join educational computing professional organizations
- join the National Council of Teachers of English (NCTE) and the International Reading Association (IRA)
- participate in computer interest groups
- join a local computer club
- continue to visit the local computer stores to update information about new software (adapted from Daniel and Blanchard, 1983)

COMPUTERS AS THE FOCUS FOR INSTRUCTION

TUTORIALS. Tutorials drill, review, or practice lessons presented, ask questions over that information, and then present individually-tailored responses to student answers. They respond appropriately to students' errors, reinforce correct responses, review for correct responses, and delete items already learned. A computerized tutorial tries to simulate dialogue between tutor and student. After presenting a text, it presents questions that follow logical progressions toward stated objectives.

PROBLEM SOLVING. Problem-solving programs guide students through prewriting and writing processes. The computer responds to the student's input and then prompts to the next step. The questions are realistic and sequenced toward specific goals. Feedback to the student's decision making is immediate; suggestions are offered for optimal performance.

SELECTING SOFTWARE

Other dialogue systems, designed to be used during the editing stage of writing, "read" essays that students type into the computer. The programs then respond to the student work in such limited areas as sentence length; excessive use of prepositions; and use of passive voice, forms of the verb to be, and relative pronouns. A computer program can also serve as a spelling proofreader, but spelling words must be programmed either by the classroom teacher or in commercially prepared spelling dictionaries software. In addition to programs that lead students through the writing process, students may also record their own prewriting activities, stories, and journal entries.

MANAGER OF INSTRUCTION. An additional mode for computer use in instruction is the one designed for program management and record keeping, often called computer managed instruction (CMI). CMI systems are often used as pretests, study guides, or posttests. In all of these situations, a CMI system can provide diagnoses of a student's difficulties, prescribe remediation, and schedule use of instructional resources.

WORD PROCESSING will be discussed more fully on page 88.

GUIDELINES FOR SELECTING SOFTWARE

Finding good software for the above types of programs can be difficult and time consuming. Fortunately, computer software has existed long enough for there to have been evaluation of a range of products. Early software development efforts in the English language arts area were glorified workbook exercises. Spending large amounts of money to purchase them did not seem practical or wise. With the passage of time, feedback from others, and in sheer frustration, teachers began either influencing developers or creating their own software. Adapted from Lee (1984), the following guidelines are offered for selecting useful software programs:

- Participate in choosing the kind of computer that will be purchased.
- Buy computer packages that do more than rehash workbook packages.
- Insist on a try-before-you-buy agreement.
- Be sure you are able to use the "create" functions of the program with ease and skill, that they match your teaching style, and that they have features not readily available on worksheets.
- Check the program design to be sure that reinforcement principles of learning are observed.

- Be sure the program is able to respond to the individual; remember that interaction is the key feature of a computer that is to be used for education.
- Programs should use the computer's own special features to recognize the correctness of a response.
- Select programs that interrelate reading and the other English language arts.
- Avoid stereotypes, violent methods of conflict resolutions, and other undesirable features.
- Look at the teacher aids provided.
- Keep abreast of new materials.
- Get on the mailing list of a number of software producers.
- Subscribe to one of the good magazines on educational computing.
- Visit your local computer store.

WORD PROCESSING AS PART OF THE CURRICULUM

Advent of the microcomputer in the classroom evoked the same fear and fascination among teachers that is attributed to most innovative educational technology (Standiford, et al., 1983). A number of distressing misconceptions exist regarding use of microcomputers. A critical one is that they apply primarily to science and mathematics (Schrader, 1984). The real potential for computer use in the English language arts program has yet to be realized.

No one questions that computers have a potentially significant role to play in future English language arts teaching. According to David Moursund, editor of *The Computing Teacher* magazine, "Computers are an everyday working tool like reading and writing" (Townsend, 1983). It appears microcomputers and accompanying word processing programs will be indispensable in teaching the English language arts (Bencivenga, 1982). How that role will evolve is still to be determined. It is clear, however, that the computer's contribution to English language arts programs will ultimately lie with teachers and their willingness and creativity in integrating this powerful tool into instructional/learning activities.

WORD PROCESSING

POTENTIALS OF WORD PROCESSORS FOR COMPOSITION INSTRUCTION

WORD PROCESSORS help students learn and apply mechanics of writing; computers make clear that writing is a process. The "greatest" instructional impact of computers in schools over the next five years will be in writing, predicts Robert Taylor, Teachers College, Columbia University (Olsen, 1984). Using word processing units not only makes writing an enjoyable task, it also leads to better writers.

Potential for using the word processor is limited only by students' and teachers' imaginations. Word processing facilitates

- moving text from one place to another
- reducing time-consuming tasks
- using special techniques such as underlining and **boldface** type
- correcting spelling errors
- correcting grammatical usage errors
- providing immediate feedback about programs in drafting process
- reading the created product
- inserting more words, sentences, and paragraphs
- deleting unwanted or inappropriate text
- printing copies after each revision
- evaluating student papers

According to Daniel and Blanchard (1983), pp. 18-19, priorities in education need to be reviewed constantly in light of changing technology.

> Word processing can change not only how we teach, but what we teach. Many of the skills that formed the basis of the language arts curriculum can now be handled by the computer itself. Why, for example, should a teacher spend months trying to perfect a student's penmanship when, in the very near future, the student may learn to write using a word processor, such as *Bank Street Writer*, which was designed for use by children. Would not, perhaps, the student's time be better spent studying keyboarding skills? Even spelling, the bastion of the language arts curriculum itself, may need to be reevaluated. Modern software can check for things such as sentence structure or punctuation. This suggests, perhaps, a reorganization of priorities. This does not mean that spelling should be eliminated from the curriculum. Rather, its value relative to other linguistic skills may need to be examined. We are still a long way from knowing just what revisions may be needed in the language arts curriculum in the age of technology. Nonetheless, changes in the way we write will lead, and should lead, to changes in the way we teach writing.

RESEARCH — WORD PROCESSING

Even though the future of word processing as a tool to assist students in writing activities is bright, it is not a panacea. Teachers are not going to become good writing instructors simply because they have a unique new technology available to them. They must first understand what it means to be a writer — to experience both the pain and the joy. They must understand the process, and they must be able to integrate the latest innovations in instructional technology into an already sound writing program. Neither can computers and word processors replace the thinking processes students need to learn to write. "Writing, with or without a microcomputer, requires students to select, combine, arrange and develop ideas to shape messages. Furthermore, it requires them to test what they have written on an audience. Word processors cannot yet provide the feedback a writer needs to elaborate, clarify and rethink ideas" (Piazza and Dawson, 1984).

RECENT RESEARCH RELATIVE TO WRITING AND WORD PROCESSING

Sufficient action research and quasi-experimental studies have been conducted at the elementary and secondary school levels to provide a promising list of findings in support of teaching writing through word processing approaches.

Findings from observation and research indicate that students using computers

- increase fluency (Schwartz, 1983)
- enjoy writing more than they do with pen and paper (Daiute, 1984)
- write more willingly (Billings, 1983)
- make more types of revisions (Womble, 1984; Auten, 1984)
- generate more written material (Olson, 1984)
- stay on task longer (Womble, 1984)
- are better able to determine needed changes and corrections to make (Womble, 1984)
- take more time to revise their written material (Womble, 1984)
- are more concerned that their writing makes sense (Womble, 1984)
- will substantially reorganize text (Madigan, 1984)
- have a positive attitude toward computer instruction and find the computer exciting to work with (Olson, 1984)
- do not lose interest over time in computer-based instruction (Olson, 1984)

TEACHER'S ROLE

- will write more often (Madigan, 1984)
- will insert, delete, and rearrange whole paragraphs or blocks of text (Madigan, 1984)
- make substantial gains in writing quality (Olson, 1984)

TEACHER'S ROLE IN DEVELOPING STUDENTS' WORD PROCESSING SKILLS

Teachers must know the limitations of computers and computer programs. They must develop skills in making appropriate and effective use of computer hardware/ software in instructional settings.

Teachers need to have adequate understanding of all word processor functions, feeling comfortable that they can begin instructing students in their use. Offered below are some suggestions to make the transition from teacher use to student use.

- Train one or two students and let them train others.
- Train small groups of students.
- Initially work only with basic commands.
- After learning basic commands, permit students to explore other potentials of program.
- Initially assign short writing assignments for practice.
- Provide a printer from which students can read what they have written after the computer is turned off.
- Provide program for students to learn typing as desired.
- Provide sign-up time.
- Assure that use of word processors is not discriminatory and that *ALL STUDENTS* learn to use this tool.
- Develop a computer/word processing lab where students may work during their study time.

GUIDELINES FOR COMPUTERS

GUIDELINES FOR SELECTING WORD PROCESSORS/PROGRAMS

As school district personnel begin selecting appropriate computers and word processing programs, they need to consider for whom the computer programs were developed. Most word processors on the market today are highly sophisticated, having been developed for people who have attained a high degree of education. They are not for beginners. Some word processors have been designed for elementary and secondary students; others for them are entering the market. The following suggestions from Piazza and Dawson (1984) may be helpful in evaluating and selecting word processors and/or word processing programs. Does the program

- allow upper and lower case letters?
- automatically move a whole word to the following line instead of splitting it inappropriately?
- use large print with space between each line?
- have the capacity to stop as well as scroll the text?
- require few editing commands?
- display editing commands on screen?
- contain logical clues for commands, such as "A" for adding words or "M" for moving a block?
- have the capacity to be copied?
- provide warning systems when deleting?
- provide password protection for the writer?

WHAT COMPUTERS CAN AND CANNOT DO AS INSTRUCTIONAL TOOLS

Standiford (1983) has studied computer use in classrooms and made the following conclusions:

> The computer can provide one-to-one instruction—if necessary, repeating information or offering examples for hours without losing patience or varying moods. It can incorporate students' responses into this instruction, branching to a higher level of instruction if the learner seems competent to handle such progression. It can telescope time, allowing learners to experience events through simulations. It can use graphics to reinforce abstract concepts. Most important, it can store vast amounts of data and manipulate that data with incredible speed. This is what allows flexibility of instruction. It is also what provides the potential for evaluative applications—analyzing student performance...

RESOURCES — COMPUTERS

> However, there are important things the computer cannot do. The computer can do nothing more than it is programmed to do. It cannot replace the human interactions that make each classroom unique. It cannot counsel a troubled student or banter about this morning's headline or last night's late movie. And, it cannot direct reflective discussion or test (as yet) the higher levels of learning (assimilation, evaluation, synthesis, analysis). The computer's value lies in that it provides *one more tool* for English language arts teachers to use...(pp. ix-x)

According to Rodrigues (1984) teachers' roles in using word processing programs include

- introducing students to program and its subroutines
- providing classroom practice in using the program
- monitoring students' work on the processor
- evaluating students' work throughout the program

WHAT RESOURCES ARE AVAILABLE FOR TECHNICAL ASSISTANCE IN COMPUTERS, PROGRAMS, AND WORD PROCESSING?

The Ohio Department of Education has established the Educational Technology Center as a resource for school district personnel. This facility provides Ohio educators with the opportunity to preview and assess microcomputer hardware and software, review the latest educational technology research, and obtain needed technical support. Center functions support the following:

- integrating computer technology into all curricular areas
- reviewing and utilizing evaluation services maintained by the Ohio Department of Education
- reviewing word processing software
- developing and maintaining instructional management procedures
- addressing the special needs of students, including handicapped, gifted and talented, and vocational students

As a demonstration site, the center provides educators with a "hands-on" opportunity to examine microcomputer hardware, software, and other educational technology materials. In addition, programs developed by local school districts will be kept on file and may be examined by visitors.

RESOURCES — COMPUTERS

In its research capacity, the center maintains and updates results of educational technology studies. Relevant information is disseminated through periodic communiques, publications, workshops, and statewide conferences.

Technical support at the center is provided by the staff to facilitate equipment operation and software review. Assistance is provided in selecting appropriate software/courseware across all curricular areas in grades K-adult.

The Educational Technology Center is located in Columbus at the Ohio Departments Building, 65 South Front Street, Room 813. The center is open Monday through Friday from 8:00 A.M. to 8:00 P.M.

To ensure availability of equipment and staff assistance, use of the center is provided by appointment only. Three date preferences are requested to facilitate scheduling. Individuals or groups wishing to visit may reserve a date and time by writing or calling the center at (614) 462-8564 or (614) 466-4838.

Center policy prohibits the lending of equipment and unauthorized duplication of materials.

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APPENDIX A

Appendix A. Essentials of English: A Document for Reflection and Dialogue

Essentials of English

The study of English includes knowledge of the language itself, development of its use as a basic means of communication, and appreciation of its artistry as expressed in literature. Teachers of English trace the origins of the language in the past, study its development in the present, and recognize that continuing change in the future will keep the language and the literature alive, flexible and adaptable to the highest expression of which the human being is capable.

The use of English involves skills in reading, writing, speaking, listening and observing. The development of these skills is a lifelong process. The extent to which they are developed can influence an individual's ability to become self-sufficient and lead a productive life.

Language

Language is a subject worthy of study in itself, but language in use always exists in a setting involving people and situations. Language is a primary way individuals communicate what they think and feel. They find self-identity through language, shape their knowledge and experience by means of it, and depend upon it as a lifelong resource for expressing their hopes and feelings.

Children acquire language at an early stage and internalize much of its grammar through use before formal training in school begins. Continuing attention to language makes students aware how language functions and helps them control and use it in increasingly effective ways. Language is therefore basic to learning in all disciplines. Skillful use of language may be the single most important means of realizing the overarching goal of education to develop informed, thinking citizens.

By studying language, students should

- learn how the English language has developed, continues to change, and survives because it is adaptable to new times
- understand that varieties of English usage are shaped by social, cultural, and geographical differences
- recognize that language is a powerful tool for thinking and learning

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- become aware how grammar represents the orderliness of language and makes meaningful communication possible
- recognize how context—topic, purpose, audience—influences the structure and use of language
- understand how language can act as a unifying force among the citizens of a nation

Literature

Literature is the verbal expression of the human imagination and one of the primary means by which a culture transmits itself. The reading and study of literature add a special dimension to students' lives by broadening their insights, allowing them to experience vicariously places, people, and events otherwise unavailable to them, and adding delight and wonder to their daily lives.

Through their study and enjoyment of literature, students should

- realize the importance of literature as a mirror of human experience, reflecting human motives, conflicts, and values
- be able to identify with fictional characters in human situations as a means of relating to others; gain insights from involvement with literature
- become aware of important writers representing diverse backgrounds and traditions in literature
- become familiar with masterpieces of literature, both past and present
- develop effective ways of talking and writing about varied forms of literature
- experience literature as a way to appreciate the rhythms and beauty of the language
- develop habits of reading that carry over into adult life

Communication Skills

Communication is language in action, by which individuals participate in the affairs of society through reading, writing, speaking, listening, and using electronic media. The study of English develops fundamental communication skills that prepare students to engage in fluent and responsible communication and to analyze information that comes to them.

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Reading

Students should

- recognize that reading functions in their lives as a pleasurable activity as well as a means of acquiring knowledge
- learn from the very beginning to approach reading as a search for meaning
- develop the necessary reading skills to comprehend material appearing in a variety of forms
- learn to read accurately and make valid inferences
- learn to judge literature critically on the basis of personal response and literary quality

Writing

Students should

- learn to write clearly and honestly
- recognize that writing is a way to learn and develop personally as well as a way to communicate with others
- learn ways to generate ideas for writing, to select and arrange them, to find appropriate modes for expressing them, and to evaluate and revise what they have written
- learn to adapt expression to various audiences
- learn the techniques of writing for appealing to others and persuading them
- develop their talents for creative and imaginative expression
- recognize that precision in punctuation, capitalization, spelling, and other elements of manuscript form is a part of the total effectiveness of writing

Speaking

Students should learn

- to speak clearly and expressively about their ideas and concerns
- to adapt words and strategies according to varying situations and audiences, from one-to-one conversations to formal, large-group settings
- to participate productively and harmoniously in both small and large groups
- to present arguments in orderly and convincing ways
- to interpret and assess various kinds of communication, including intonation, pause, gesture, and body language that accompany speaking

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Listening

Students should

- learn that listening with understanding depends on determining a speaker's purpose
- learn to attend to detail and relate it to the overall purpose of the communication
- learn to evaluate the messages and effects of mass communication

Using Media

Students should

- become aware of the impact of technology on communication and recognize that electronic modes such as recording, film, television, videotape, and computers require special skills to understand their way of presenting information and experience
- realize that new modes of communication demand a new kind of literacy

Thinking Skills

Because thinking and language are closely linked, teachers of English have always held that one of their main duties is to teach students *how* to think. Thinking skills, involved in the study of all disciplines, are inherent in the reading, writing, speaking, listening, and observing involved in the study of English. The ability to analyze, classify, compare, formulate hypotheses, make inferences, and draw conclusions is essential to the reasoning processes of all adults. The capacity to solve problems, both rationally and intuitively, is a way to help students cope successfully with the experience of learning within the school setting and outside. These skills may be grouped in three major categories.

Creative Thinking

Students should learn

- that originality derives from the uniqueness of the individual's perception, not necessarily from an innate talent
- that inventiveness involves seeing new relationships
- that creative thinking derives from their ability not only to look, but to see; not only to hear, but to listen; not only to imitate, but to innovate; not only to observe, but to experience the excitement of fresh perception

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Logical Thinking

Students should learn

- to create hypotheses and predict outcomes
- to test the validity of an assertion by examining the evidence
- to understand logical relationships
- to construct logical sequences and understand the conclusions to which they lead
- to detect fallacies in reasoning
- to recognize that "how to think" is different from "what to think"

Critical Thinking

Students should learn

- to ask questions in order to discover meaning
- to differentiate between subjective and objective viewpoints; to discriminate between opinion and fact
- to evaluate the intentions and messages of speakers and writers, especially attempts to manipulate the language in order to deceive
- to make judgments based on criteria that can be supported and explained

The Responsibility of Teachers of English

The study of English offers varied opportunities for the individual to mature intellectually and emotionally. We believe in basic competency in English as a means by which the individual can acquire self-sufficiency and work independently in all disciplines. We believe further in challenges to both the analytical and creative capabilities of our students.

Toward accomplishing these aims, we as teachers of English hold ourselves responsible for

- helping all students become literate and capable of functioning in an increasingly complex society
- directing them to read and view materials appropriate to their abilities and interests
- encouraging them to exchange ideas, listen perceptively, and discuss vigorously
- urging them to write honestly in the spirit of open inquiry
- helping them expand their interests and reach their fullest potential through language

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By contributing in these ways, we hope to expand the capacities of the human intellect and to preserve the tradition of free thought in a democratic society.

(National Council of Teachers of English, 1983)

APPENDIX B

Appendix B. National Council of Teachers of English Standards for Basic Skills Writing Programs

STANDARDS FOR BASIC WRITING SKILLS

An effective basic skills program in writing has the following characteristics:

TEACHING AND LEARNING

1. There is evidence that knowledge of current theory and research in writing has been sought and applied in developing the writing program.
2. Writing instruction is a substantial and clearly identified part of an integrated English language arts curriculum.
3. Writing is called for in other subject matters across the curriculum.
4. The subject matter of writing has its richest sources in the students' personal, social, and academic interests and experiences.
5. Students write in many forms (e.g., essays, notes, summaries, poems, letters, stories, reports, scripts, journals).
6. Students write for a variety of audiences (e.g., self, classmates, the community, the teacher) to learn that approaches vary as audiences vary.
7. Students write for a wide range of purpose (e.g., to inform, to persuade, to express the self, to explore, to clarify thinking).
8. Class time is devoted to all aspects of the writing process: generating ideas, drafting, revising, and editing.
9. All students receive instruction in both (a) developing and expressing ideas and (b) using the conventions of edited American English.
10. Control of the conventions of edited American English (supporting skills such as spelling, handwriting, punctuation, and grammatical usage) is developed primarily during the writing process and secondarily through related exercises.
11. Students receive constructive responses—from the teacher and from others—at various stages in the writing process.

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12. Evaluation of individual writing growth:
    (a) is based on complete pieces of writing;
    (b) reflects informed judgments, first, about clarity and content and then about conventions of spelling, mechanics, and usage;
    (c) includes regular responses to individual pieces of student writing as well as periodic assessment measuring growth over a period of time.

SUPPORT

13. Teachers with major responsibility for writing instruction receive continuing education reflecting current knowledge about the teaching of writing.
14. Teachers of other subjects receive information and training in ways to make use of and respond to writing in their classes.
15. Parent and community groups are informed about the writing program and about ways in which they can support it.
16. School and class schedules provide sufficient time to assure that the writing process is thoroughly pursued.
17. Teachers and students have access to and make regular use of a wide range of resources (e.g., library services, media, teaching materials, duplicating facilities, supplies) for support of the writing program.

PROGRAM EVALUATION

18. Evaluation of the writing program focuses on pre- and post-program sampling of complete pieces of writing, utilizing a recognized procedure (e.g., holistic rating, the Diederich scale, primary trait scoring) to arrive at reliable judgments about the quality of the program.
19. Evaluation of the program might also include assessment of a sample of student attitudes; gathering of pertinent quantitative data (e.g., frequency of student writing, time devoted to writing activities); and observational data (evidence of prewriting activities, class anthologies, writing folders, and student writing displays).

APPENDIX C

Appendix C. Developmental Stages in Speech and Language Growth

Developmental Guidelines

The charts below provide information about level of normal development in young children. Linguistic research indicates that the development of language and acquisition of specific linguistic skills are commensurate with age. Thus, the use of developmental expectations can provide realistic supportive data when use of standardized instruments fails to isolate the level of a child's difficulty.

Normal Development Chart

Approximate Age	Motor-Physical	Personal-Social	Adaptive-Fine Motor	Language
2-3 years	Jumps in place. Rides tricycle. Broad jumps. Throws ball overhand. Goes up and down stairs well.	Fantasy play. Temper tantrums. Imitates adult activities. Likes to please others. Ritualistic. Sense of humor. Enjoys parallel play.	Imitates circular scribbles.	Comprehends simple directions. Begins to use pronouns. Adds to pronouns. Adjectives, nouns. Combines in short sentences.
3-4 years	Stands on one leg. Hops on one foot. Jumps up and down. Runs and turns well.	Highly imaginative. Affectionate towards parents. Pleasure in genital manipulation. Romantic attachment to parent of opposite sex. Jealousy of same sex parent. Parallel play. Some cooperative play.	Draws a circle and cross.	Compound and complex sentences, plurals, tenses and moods. Asks questions. Uses words as tools. Gives full name and sex when asked.
4-5 years	Mature motor control. Skips. Broad jumps. Does stunts. Climbs.	Boastful, dynamic and bossy. More realistic judgment begins. Feels independent and often assertive. Some difficulty in separating fact from fantasy. Name calling added to temper tantrums.	Copies a square and a triangle. Can cut on a line. Holds objects without dropping.	Endless questions. Silly words. Loves an audience and talks to self if none available. Basic grammar developing.
5 years	Agile, poised and controlled motor ability. Dresses without adult assistance.	Strong sense of personal identity. Basic emotions all established. Curiosity high. Separates truth from fantasy.	Beginning to draw more complex picture.	Basic grammar still being mastered. Continued development of vocabulary.

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Speech and Language Development Chart

Age	Comprehension of Verbal and Expressive Stimuli	Speech Acquisition	Responses or Sounds Produced	Language Development	Language Usage
24-30 mos.	Does not understand many specific words, but has general understanding of whole linguistic unit (sentences). Responds actively to verbal requests. Listens to stories. Distinguishes "in," "under." Confuses time.	Uses 200 to 300 words. Developing adverbs and adjectives. Differentiates between, "mine," "me," "you," "I."	Produces all vowels, and /p/, /b/, /m/, /t/, /d/, /n/. Final and medial consonants are usually not present.	Uses 1 to 3 word sentence. Some confusion of verb forms: "doed," or "goded" for "went." Telescopes phrases. Jargon drops out. Plurals, past tense developing.	Egocentric speech prevails. Socialized speech beginning to develop. Extension of meanings develop. Asks simple questions. Expresses emotions which are accompanied by bodily motion. Names, describes objects. Narrates simple experiences.
30-36 mos.	Rapidly developing comprehension of sentence structure, syllable sequence and melody. Understands some opposite concepts (yes-no, come-go, run-stop). Comprehends time words. Identifies action in pictures. Listens to longer stories. Enjoys rhythmical repetitions of others. Beginning to understand semantic differences in subject, object.	Uses 300-800 words.	Pronunciation unstable. Telescopes words. Uses /ng/, /g/, /h/, /w/. Often omits middle consonant sounds. Has established firm base of pitch but uses wide variability.	Uses 3 word sentences. Uses "this," "that." 2-3 prepositions. Relays telescoped message to others. Repeats heard phrases. Names pictures. Shifts between "me" and "I".	Continues egocentric speech. Talks to self about self. Gives full name. Recites 1-2 nursery rhymes. Asks questions. Improvises sentence structure: "Look me no," for "Don't look at me." Answers simple questions.
3-4 years	Distinguishes separate words in a phrase or sentence. Still imperfect understanding of words. Does not remember unstressed words.	Uses 900 to 1,500 words. Developing verbs, pronouns, adverbs.	Uses /y/, /k/, /g/, /r/, /v/. Sound substitutions, omissions, distortions still occur. Speech fairly intelligible. Rhythm sometimes dysfluent. Often uses loud voice.	Uses 4 or 5 word sentences. Is developing rules of language. Uses subject-predicate sentences. Misuses many words. Experiments with sentence form.	Egocentric speech prevails. Pleasurable experimentation with words. Perception, inner language developing. Communicative speech developing. "Why" stage. Relates experiences. Asks questions. Says nursery rhymes. Names primary colors.

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APPENDIX C

Speech and Language Development Chart (Cont.)

Age	Comprehension of Verbal and Expressive Stimuli	Speech Acquisition	Responses or Sounds Produced	Language Development	Language Usage
4-5 years	Understands most of what is said to him/her. Beginning to understand isolated word meanings. Understands sound differences in words. Perceives differences in concrete events. Uses extension of meaning in interpreting speech of others. Links past and present events.	Uses 1,900 to 2,200 words	Uses /s/, /sh/, /ch/, /j/, /l/. Sometimes reverses sound order in words. 98% of speech intelligible. Vocal pitch controlled. Imitates parent's rhythm and intonation. Rhythm improving. Some adult rhythm.	Uses 6-8 word sentences. Complex and compound sentences. Elaborates descriptions. Spontaneous corrections in grammar. Vocabulary reflects linguistic culture — uses colloquial expressions. Defines simple words. Experiments with words.	More social communication. Egocentric speech declining. Asks "how" and "why." Little cooperative thinking with others, but engages in collective monologues. Tells tales. Counts 3 objects.
5-6 years	Understands percepts of number, speed, time, space. Shows inner logic in recounting plots of children's plays on TV. Advances in categorization. Increase in comprehension. Understands meaning of isolated words.	Uses mean vocabulary of 2,072-2,289 words.	/f/, /v/, /l/, /s/, not yet stabilized but articulation 89% to 100% intelligible.	Many spontaneous corrections in grammar. Sentence structure becoming accurate and complex. Uses all basic sentence structure. Defines simple words. Language becoming symbolic.	Responsive discourse. Gives and receives information. Abstraction beginning but still meager. Mainly realistic, but developing imaginative thinking. Primitive argument and abstraction developing. Conversation is socialized.
6-7 years	Comprehends 4,000 words. Comprehends word structure. Anticipates closure in speech of others. Perception and inner language develop. Understands time intervals, seasons of year, left, right.	Uses mean vocabulary of 2,562 words.	Proficiency established in /l/, /t/, . /th/, /t/, /j/. More varied patterns of facial expression in speech.	Has command of every form of sentence structure.	Asks for explanations, motives of action, etc. Attempts to verbalize casual relationship.
7-9 years	Understands casual or logical relations. Understands 6,000-8,000 words.	Uses mean vocabulary of 2,562-2,818 compared with an adult vocabulary of around 10,000 words	Sound proficiency established. All sounds developed. Facial and hand gestures emphasize speech rhythm.	Grammatical errors are chiefly related to cultural environment.	Egocentric speech has gone underground. Inner language developed markedly. True communication—sharing of ideas.

The normal development and speech and language development charts are based on information in the following references: Berry and Eisenson, 1956; Gessel and Amatruda, 1937; Ruttenberg and Wolf, 1967 (both articles); and Schell, Stark and Giddon, 1967,

Ohio Department of Education. *Ohio Guidelines for the Identification of Children with Specific Learning Disabilities*. Columbus, OH: 43-44, 1983.

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APPENDIX D

Appendix D. Speech Communication Association Standards for Effective Oral Communications Programs

STANDARDS FOR EFFECTIVE ORAL COMMUNICATION PROGRAMS

Prepared by
American Speech-Language-Hearing Association
and
Speech Communication Association

Adequate oral communication frequently determines an individual's educational, social and vocational success. Yet, American education has typically neglected formal instruction in the basic skills of speaking and listening. It is important that state and local education agencies implement the most effective oral communication programs possible.

The following standards for oral communication were developed by representatives of the Speech Communication Association and the American Speech-Language-Hearing Association.

If effective oral communication programs are going to be developed, all components of the recommended standards must be considered. Implementation of these standards will facilitate development of adequate and appropriate oral communication necessary for educational, social and vocational success.

DEFINITION

Oral Communication: the process of interacting through heard and spoken messages in a variety of situations.

Effective oral communication is a learned behavior, involving the following processes:

1. Speaking in a variety of educational and social situations: Speaking involves, but is not limited to, arranging and producing messages through the use of voice, articulation, vocabulary, syntax and non-verbal cues (e.g., gesture, facial expression, vocal cues) appropriate to the speaker and listeners.
2. Listening in a variety of educational and social situations: Listening involves, but is not limited to, hearing, perceiving, discriminating, interpreting, synthesizing, evaluating, organizing and remembering information from verbal and non-verbal messages.

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BASIC ASSUMPTIONS

1. Oral communication behaviors of students can be improved through direct instruction.
2. Oral communication instruction emphasizes the interactive nature of speaking and listening.
3. Oral communication instruction addresses the everyday communication needs of students and includes emphasis on the classroom as a practical communication environment.
4. There is a wide range of communication competence among speakers of the same language.
5. Communication competence is not dependent upon use of a particular form of language.
6. A primary goal of oral communication instruction is to increase the students' repertoire and use of effective speaking and listening behaviors.
7. Oral communication programs provide instruction based on a coordinated developmental continuum of skills, pre-school through adult.
8. Oral communication skills can be enhanced by using parents, supportive personnel, and appropriate instructional technology.

AN EFFECTIVE COMMUNICATION PROGRAM HAS THE FOLLOWING CHARACTERISTICS:

TEACHING/LEARNING

1. The oral communication program is based on current theory and research in speech and language development, psycholinguistics, rhetorical and communication theory, communication disorders, speech science, and related fields of study.
2. Oral communication instruction is a clearly identifiable part of the curriculum.
3. Oral communication instruction is systematically related to reading and writing instruction and to instruction in the various content areas.
4. The relevant academic, personal and social experiences of students provide core subject matter for the oral communication program.
5. Oral communication instruction provides a wide range of speaking and listening experience, in order to develop effective communication skills appropriate to:
   a. a range of situations; e.g., informal to formal, interpersonal to mass communication.

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b. a range of purposes; e.g., informing, learning, persuading, evaluating messages, facilitating social interaction, sharing feelings, imaginative and creative expression.

c. a range of audiences; e.g., classmates, teachers, peers, employers, family, community.

d. a range of communication forms; e.g., conversation, group discussion, interview, drama, debate, public speaking, oral interpretation.

e. a range of speaking styles; impromptu, extemporaneous, and reading from manuscript.

6. The oral communication program provides class time for systematic instruction in oral communication skills, e.g., critical listening, selecting, arranging and presenting messages, giving and receiving constructive feedback, non-verbal communication, etc.

7. The oral communication program includes development of adequate and appropriate language, articulation, voice, fluency and listening skills necessary for success in educational, career and social situations through regular classroom instruction, co-curricular activities, and speech-language pathology and audiology services.

8. Oral communication program instruction encourages and provides appropriate opportunities for the reticent student (e.g., one who is excessively fearful in speaking situations), to participate more effectively in oral communication.

SUPPORT

1. Oral communication instruction is provided by individuals adequately trained in oral communication and/or communication disorders, as evidenced by appropriate certification.

2. Individuals responsible for oral communication instruction receive continuing education on theories, research and instruction relevant to communication.

3. Individuals responsible for oral communication instruction participate actively in conventions, meetings, publications, and other activities of communication professionals.

4. The oral communication program includes a system for training classroom teachers to identify and refer students who do not have adequate listening and speaking skills, or are reticent, to those qualified individuals who can best meet the needs of the student through further assessment and/or instruction.

5. Teachers in all curriculum areas receive information on appropriate methods for: a) using oral communication to facilitate instruction, and b) using the subject matter to improve students' oral communication skills.

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6. Parent and community groups are informed about and provided with appropriate materials for effective involvement in the oral communication program.
7. The oral communication program is facilitated by availability and use of appropriate instructional materials, equipment and facilities.

ASSESSMENT AND EVALUATION

1. The oral communication program is based on a school-wide assessment of the speaking and listening needs of students.
2. Speaking and listening needs of students will be determined by qualified personnel utilizing appropriate evaluation tools for the skills to be assessed, and educational levels of students being assessed.
3. Evaluation of student progress in oral communication is based upon a variety of data including observations, self-evaluations, listeners' responses to messages, and formal tests.
4. Evaluation of students' oral communication encourages, rather than discourages, students' desires to communicate by emphasizing those behaviors which students can improve, thus enhancing their ability to do so.
5. Evaluation of the total oral communication program is based on achievement of acceptable levels of oral communication skill determined by continuous monitoring of student progress in speaking and listening, use of standardized and criterion-referenced tests, audience-based rating scales, and other appropriate instruments.

APPENDIX E

Appendix E. National Council of Teachers of English Statement on Integrating Media into English Language Arts

Rationale for Integrating Media into English and the Language Arts

Each new medium—from the printing press to photography, radio, recordings, film, television, videotape, and the computer—has been hailed as a potentially revolutionary force for changing the forms and functions of human communication. As teachers of English and the language arts, our attention traditionally has focused on communication of knowledge through print, the first medium of literacy. Meanwhile, our students have grown up in an environment that includes the newer auditory and visual electronic media. For them, "acquiring literacy" involves taking into account a wider range of media communication.

Certainly English and language arts teachers have moved beyond the early view of these media as mere "audiovisual aids" used only as support for print materials. Increasingly, we are recognizing a need to integrate all communication media into the teaching of English and the language arts. But how can we justify devoting attention to the development of a broadly based literacy when we are expected to focus exclusively on teaching "the basics" of literacy—reading and writing?

We believe that communication today and in the future will demand the ability to understand, use, and control more complex symbol systems in order to function competently. Thus, teaching students to discover meaning and to communicate effectively now requires knowing how electronic media function in the development of language, thought, and knowledge in our culture.

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Integrating electronic media into classroom teaching involves not only teaching through these media but also teaching about them. Whether we are concerned with film, television, or computers, we must provide opportunities for students to use these media. Students can develop the analytic thinking processes of a broader-based literacy through filmmaking experiences (as well as writing experiences), through discussions of television dramas (as well as short stories), and through consideration of values and stereotypes that appear in commercials (as well as in novels and essays). We should also teach about the media—their interrelatedness, their unique capabilities, their potential and actual influence (both positive and negative) on human consciousness, their future development.

Integrating media into English and the language arts does not deny the primacy of oral and written language. Although new technologies are changing the means of communication, verbal language is still basic to all media and central to our mission as English and language arts teachers. Natural language forms—printed and spoken—are required, either as part of the actual language of communication (as in movie dialogue, television documentary narration, printed instruction on the screen) or as adjuncts to other communication forms (as in film production notes, stage directions for a television play, artificial computer languages).

Equally important, the thinking skills that underlie communication —inductive-deductive reasoning, making inferences, supporting value statements—are best taught in the contexts of all the media, verbal as well as visual. Students must learn to understand the power of all media in order to avoid being controlled by them.

In addition, practical considerations—the growing number of jobs in information processing which require competency in the new communication technologies and the increasing use of new media languages in our daily life—make teaching toward a more broadly based literacy absolutely essential. Thus, an expanded concept of literacy is necessary for the development of efficient, effective communication in today's media environment.

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